

MUSICAL COURIER.

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WHOLE NO. 57.

Imperfections of Modern Harmony.

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[CONCLUDED.]

The proper proportions of a complete major scale are: 24, 27, 30, 32, 36, 40, 45, 48.

3. When the melodic proportions are true, the chords are untrue.

| 1 | 2 | 3 | 4 |
|------|------|------|------|
| C 48 | C 48 | D 54 | B 45 |
| G 36 | A 40 | A 40 | G 36 |
| E 30 | E 30 | F 32 | D 27 |
| C 24 | A 20 | D 27 | G 18 |

At the third note of the melody the chord is out of proportion, for the interval D : A, 27 : 40, should be D : A, 27 : 40½, to be in the required ratio of 2 : 3 or 10 : 15, and the interval D : F, 27 : 32, should be D : F, 27 : 32 2-5, to be in the required ratio of 10 : 12.

4. When the chords are true, the melody is temporarily out of proportion.

| 1 | 2 | 3 | 4 | 5 | 6 |
|-------|-------|----------|-------|-------|-------|
| C 252 | | D 144 | B 120 | C 128 | D 144 |
| G 96 | 108 | A' 108 | G 96 | G 96 | G 96 |
| E 60 | E' 81 | F 86 2-5 | D 72 | E 80 | B 120 |
| C 48 | A' 54 | D 72 | G 48 | C 64 | G 48 |

In this case the melody leaves the scale, but returns to it again, as shown by the notes marked ('), which are raised. This method of altering the melody to obtain correct harmony is almost impossible to performers. It being understood that a note repeated or sustained is to be repeated or sustained at the same pitch, that it may become a pivot (ligature) for the harmonies to turn on, and form a standard of measurement. The errors would, therefore, more often be as follows:

5. When the chords are true the melody is permanently out of proportion.

| 1 | 2 | 3 | 4 | 5 | 6 |
|-------------|--------------|-------------|----------|---------|----------|
| 8 C 120 2-5 | 84 C 120 2-5 | 20 D 144 | 10 B 120 | 8 C 128 | 12 D 144 |
| 6 G 96 2-5 | 20 A 108 | 15 A 108 | 8 G 96 | 6 G 96 | 8 G 96 |
| 3 E 60 | 15 E 81 | 12 F 86 2-5 | 6 D 72 | 5 E 80 | 5 B 60 |
| 4 C 48 2-5 | 10 A 54 | 10 D 72 | 4 G 48 | 4 C 64 | 4 G 48 |

Here the ratios of each chord are prefixed to the letters, representing the musical notes, that the harmonies may be readily verified. At the fifth chord the key-note ("C") is seen at once to be changed, and the melody, therefore, to be untrue. Viewed vertically, all is correct; viewed horizontally, errors appear in all four lines. Such music can not be made correct from both points of view.

No idea is more firmly rooted in the minds of musicians than that of a fixed key-note. Whenever the pitch is changed the belief is universal that the chords have been out of tune. Even Helmholtz and other scientists are unaware of the fact that perfect harmony requires a moving key-note. It will probably surprise them as much as it would have surprised the musician-astronomer, Ptolemy Philadelphus, to learn that the sun moves in the direction of the constellation Hercules.

For the solar system to be, as it were, in tune, the sun must move; for the harmonic system to be in tune the key-note must move. In the last illustration the pitch of the key-note (C) was depressed in the ratio of 129 3-5 : 128. There would be three such depressions made in the first half of the melody, and by the same chords. There is no method by which the sum of the errors made in this direction may be atoned for by errors in the opposite direction. If, on repeating this half, the composer were to adopt the following

harmonies, the key-note (C) would rise in the ratio of 63 : 64.

| 1 | 2 | 3 | 4 | 5 | 6 |
|-----------|-------------|-------------|-------|--------|--------|
| C 252 | -C 252 | D 288 | B 240 | C 256 | D 288 |
| G 189 | F sharp 180 | F sharp 180 | G 192 | -G 192 | -G 192 |
| E 157 1/2 | D 144 | C 126 | D 144 | E 160 | B 120 |
| C 126 | A 108 | D 144 | G 96 | C 128 | G 96 |

After exploring the whole known field of harmony and calculating the elevations and depressions consequent on using more elaborate chords, it is asserted that the exact pitch could not be regained.

The formulated results need not be stated here; it is sufficient to give the conclusions to which they point. But assuming that the composer could succeed in so planning his chords that the second half of this melody would so correct the eccentricities of the key-note in the first half that at its completion the composition would be rounded off at the true pitch, it is easy to see that, if the first strain were repeated, and the second left unpeated, or any such ordinary change made, all his elaborate calculations would be of no avail.

Mr. Ellis, who proposes a system with 117 notes within the octave, is thus shown that an infinite number of notes is required, for there is no synonymy in any system when the key-note moves. At each change of pitch the whole series is changed. Mr. Bosanquet, with 53 notes to the octave, offers to provide musicians with materials for 84 scales; and thus we are more reminded of the musical formulae of the ancient Hindoos—their 16,000 keys—than informed how the above simple melody may be correctly rendered.

It is somewhat amusing to find Mr. Ellis seriously proposing to employ three harmoniums, the three players having to touch the notes that happen to fall to their respective instruments, not only because, as shown above, the music would still be out of tune, but because no performer would play a complete melody by himself, but a note here, another there, unconnectedly. For, however neatly this might be managed, expression or artistic rendering would be unattainable. Yet it is remarked, "The performers would merely require a little drilling and practice together."

Logarithms may be piled and compiled to define scales, but it is not so easy to reconcile the conflicting principles that appear in actual composition. The musician baffles the mathematician, who fails to follow him in his operations, as proved by the hitherto unnoticed discrepancies between melodic and harmonic proportions herein demonstrated. Although the composer's notation is not an exact statement, the performers do not experience practical difficulties; the intention is known, and the intonation is made as perfect as may be, according to the nature of the instruments employed.

The method of tuning the pianoforte may be stigmatized as reducing music to a mere game of permutations and combinations of twelve tones, but no better method is offered by mathematicians and physicists, whose schemes for music prove them more visionary than musicians themselves, who, within the limits of their art, must be acknowledged to be practical. They are art workers, as a rule, not talkers. Writers on music are generally amateurs, occupied with some one principle, apparently forgetful of the fact that many principles have to be regarded in the production of an art work—sometimes one, sometimes another having the ascendancy. Therefore, false ideas readily gain currency, for readers can more easily comprehend one or two ideas, put forth with literary skill, than a multiplicity of considerations requiring technical definition, and that can only be correctly estimated by persons practically acquainted with their relative value. Well written treatises on the plastic arts are frequently found suited to the use of the public, engraved illustrations being more immediately understood than musical quotations, for comparatively few persons can read, and imagine in silence, written harmonies. And, besides, the forms being original, neither geometrical nor taken from nature, no appeal to experience can be made.

Music appears as something quite apart, as though it held aloof from the realities of daily life. Yet, on closer inspection, it is seen to be connected so closely with art and life as to make its classification difficult.

Its rhythmic forms transcend any found in poetry and dancing. Its melodies are not merely grammatically correct constructions, but are felicitous expressions of the highest kind of rhetorical eloquence, which spring up as happy thoughts, and may endure from age to age with wonderful vitality as the national songs of a whole people. It is not merely dramatic, it is pre-eminently dramatic, many parts being employed not only consecutively but simultaneously.

It simulates the gestures indicated in sculptured groups, not as fixed, but in motion, and with such ability as to create in some persons an almost irresistible desire to make corresponding movements. Its forms are original and independent of words, and are not copied like those of painting, which is still dependent on drawing.

It not only resembles Gothic architecture, in the sense of parts depending upon parts for the stability of the whole, so that a cathedral may be aptly spoken of as "petrified music," but is more like celestial architecture, in which the base is not an immovable foundation, but moves itself; and, in the due observance of distances (intervals) and speeds (time), the balance is preserved—as, for instance, in the choruses of Bach and Handel.

Its science of acoustics allies it with optics. It can be expressed in algebraic terms or simple numbers, as the above illustrations prove. It transfigures the spoken word in song. For its performance gymnastic exercises are required. Its expressions are like words, in being either conventional or imitative, or partly both; and, unlike words, in that their meaning cannot change. It does not describe soul states or cause their formation after reflection, like poetry, but reveals and induces them immediately, and so surely that Beethoven's sonatas are so many psychologic records.

The composer is more bound by natural laws than other artists, and yet is so free that his productions more nearly resemble actual creations. Music, in its threefold nature, appeals to man in his threefold nature. With great splendor of manifestation an orchestra engages the ear, and sometimes powerfully affects the nervous system, whatever is surveyable in the music occupies the intellect, and its signification affects the soul. It is not so much art calculated as science inspired.

Here is ample evidence that a mere "physiological basis" is insufficient for the artist, and the advice that he should form a new art, less dependent upon gorgeous harmonies, is equally futile. For, although a composer exercises greater power over music than the philologist over language (who can only explain and classify roots already existing, being powerless to provide a new one), yet still the course of music is propelled by forces that cannot be long or successfully opposed. No one affects to believe that steam, electricity, &c., will be set aside at the bidding of Mr. Ruskin.

Modern compositions are the natural expression of our time. Even the music of Mozart and Haydn seems to be truly Arcadian, compared with that of Beethoven and Schumann. It is comparatively artless, cheerful, and free from sighs. The works of these later writers rise to loftier heights and sink to deeper depths, reveling in a larger scale of human passion than those of their predecessors. Here aspirations, longings, strivings, are portrayed with a vividness that mirrors the spirit of the age. This music is not like Tennyson's "Sleeping Beauty," "a perfect form in perfect rest," but is as in a state of evolution. It wears not so much the expression of Raphael's Madonnas—of the peaceful faith of the cloister—as that of strong, earnest men, exercised with honest doubts in the battle of the creeds. We can not turn back, or remain still; the cry is "Onward!" and, for good or for evil, we must proceed. Our art, side by side with the civilization it represents, will continue to grow, and then perhaps begin to decay, and finally give place to another still more glorious.—*Popular Science Monthly*.

NOTE.—On page 161, col. 3, line 17, for "and C" read "etc."

Musical.

NEW YORK, SATURDAY, MARCH 5, 1881.

MUSIC is the only classic art of the nineteenth century; it exercises a more powerful influence at the present time than any other.

THE singing society that has the longest record is that of the old meister singers of Germany. It had its legends and traditions, histories and laws; it held considerable property, and received legacies from the wealthiest members.

THE science of astronomy was not studied especially to aid in navigation; only incidentally it helps the mariner; nor was the science of geology primarily formed for the discovery of gold mines. Similarly, music is only incidentally an art-giving pleasure; its first aim is the discovery and revelation of beauty.

SCIENTIFIC analogies of music, by the aid of the monochord, &c., will not lead to a knowledge of its inner purport and meaning, more than the stethoscope, which reveals the beatings of the human heart, can give a record of the affections and sympathy. In music, as in religion, the letter killeth but the spirit giveth life. Therefore, the metronome of Maelzel should not be a tyrannical check, but merely an average indicator. A musical composition should vary in speed as a human pulse varies with changing conditions. And even mathematical purity of intonation may be modified when a passage demands passionate declamation.

THE Life of Franz Schubert, by H. F. Frost, now issued by Scribner & Welford, is a very compact and readable biography of one of the greatest of modern composers. Many interesting details are given of his poverty, inability to purchase music paper, his retiring disposition, and his wonderful facility for inventing musical ideas. Music was the essence of his being, and, considering the vast quantity of works of all kinds that he penned during the brief period of eighteen years, it would have been surprising had he found time to pursue any other study to serious purpose. A complete catalogue of these compositions is given that cannot fail to be of great value for constant reference. They include symphonies, quartets for strings and chamber music generally, sonatas, songs, cantatas, stage works, &c., forming in themselves a complete library. Schubert resembles Mozart as regards productivity. During the last few months of his life he was most prolific, bringing forth a surprisingly large number or voluminous writings. Notwithstanding his impecuniosity, he was less amenable to external pressure than Beethoven as regards the choice of his subjects and the form of his works. He was a seer or prophet not to be tempted by gain to utter what the inner voice did not inspire. His experiences of life led to such reflections as these: "Grief sharpens the understanding and strengthens the soul; joy seldom troubles itself about the former and makes the latter either effeminate or frivolous." Yet Schubert was eminently sociable. He contributed six hundred songs of true Germanic type, and thus helped to prevent Italian operatic tunes from silencing the Lied in Southern Germany. These lyrics of Schubert were thoroughly in keeping with the national character, and many were of such supreme loveliness that they instantly became popular, and touched the hearts of peoples of distant climes, causing them to beat in response to the tone-poet's emotion.

THE ORATORIO SOCIETY.

HANDEL'S "L'Allegro," "Il Pensieroso," and "Il Moderato" were given at Steinway Hall on Saturday evening, February 26, under the conductorship of Dr. Leopold Damrosch.

The soloists were Julie Rosenwald, Abbie Whinnery, Emily Winant, Theo. Toedt, and Georg Henschel.

Handel was over fifty-five years of age when he produced this original and attractive work, which was preceded by the colossal "Israel in Egypt," and succeeded by the "Messiah."

The words of the first two parts are selected from Milton with a view to making marked contrasts in the music, and the libretto of the third part is by Jennens, who also compiled the text of Handel's "Messiah."

At this performance by the Oratorio Society, the additional accompaniments by Herr Franz were well played by the orchestra.

A movement from one of Beethoven's earlier quartets

was played as an introduction, there being no overture by Handel.

This comparatively modern music was out of keeping with the Handelian style. Although Handel's work is not antiquated, it is nevertheless a century and a half removed from us.

The principal vocalists were received with marks of favor, and the chorus singing was so well done, that one wished that there had been more of it. The tenors and basses were particularly firm and bold in their various entries.

The laughing chorus formed a good illustration of the fact (sometimes disputed) that counterpoint is from its nature dramatic and is a most powerful means of expression.

The concluding cadences of the first part, "By whispering winds soon lulled to sleep," was very smoothly rendered, and its beauties were thoroughly enjoyed.

CHOPIN.

LAST Tuesday, March 1, was the anniversary of Frederick Chopin's birth. He was born on March 1, 1809, at Zelazowa-Wola, near Warsaw, and died in Paris on October 17, 1849. His obsequies were celebrated with great pomp at the Madeleine, Mozart's "Requiem" forming part of the service, in accordance with Chopin's wishes.

He produced about seventy musical compositions, including two grand concertos for piano with orchestral accompaniment, several sonatas and ballads, very many nocturnes, polonaises, studies, scherzos, mazurkas, variations, &c.

He idealized the national dance tunes of Poland with such success that they obtained a hearing throughout Europe and America, and found an echo in many breasts, and led to increased sympathy for his compatriots in their political and social troubles.

Chopin's shortest pianoforte pieces are tender utterances of the soul that affect all hearts. Their zephyr-like parenthetical passages are as new and fascinating as the surprising changes of an Aeolian harp; the same is true of their harmonic texture—their chords, modulations and interwoven melodies—and their gentle and graceful rhythms.

There is noticeable a certain yearning for peace and rest that finds expression in gentle sighs and a certain sobbing, not as with tears and visible crying, but as though the heart were weeping. Thus they are in complete accord with souls weighed down with grief—in sympathy with hearts that sorrow has refined. In some of Chopin's works an indefinable elegiac wailing is noticeable, that is due to some extent to their original Slavonic characteristics; and these were gradually induced by the sorrows of a people that were so deep and continuous as to become hereditary. Brooding and melancholy only occasionally give way to spasmodic excitement. And even then the liveliness is not that of unclouded joy, and only makes the relapse into gloom more hopeless.

We pointed out (page 61) that the joys and sorrows, aspirations and emotions of an age are sounded forth in its music; therefore, that of the past is a contribution to historic national psychology. This is seen to be true with reference to the music of the Polish people, whose lands were overrun with Mongol Tartars and other wild tribes, with peoples going west or east and in their migrations producing blood sheddings and general misery. Only a few years ago Chopin's square piano, his library and writings, were dragged into the courtyard of his former homestead, and burned by the Russian soldiery. This act of vandalism affected many hearts, and brought a flush of shame for deeds done by men sharing our common human nature.

Chopin's works are not less valuable because they are not great in the sense that Beethoven or Bach's works are great.

They are much shorter and less involved, but they have a distinctive beauty of their own, and it would be as idle to attempt any such comparison between them as between modest violets and giant oaks.

Chopin elaborated and polished his works with great care, until he had reached his cherished ideal. His music is most truly subjective. It is that of the solitary soul, Chopin, or of his own people; but not that of all humanity, with its manifold struggles, aspirations, deep grief and high hopes, sublime in its vastness.

The scale of emotion is of smaller range, yet it is that of a Pole who has lived with his people, who has the national character deeply ingrained, who spoke for his country so well that she did not longer remain dumb or inarticulate—silent or mute as despair, and waiting, as Russia waits, for a poet's voice to represent the nation to the world.

He had an ear for the finest, the most secret inner life

and feeling of his country that no foreigner could acquire; for he would find a barrier preventing him from becoming the exponent of a people whose spirit and customs had been slowly molded in the long past. To their tendencies and bents he must necessarily remain a stranger—such undercurrents in the national life of any earnest, patriotic people are too deep.

While, therefore, there is not the broad catholicity in his music that we find in that of the above named composers, yet still he finds a corner in our hearts that others have not sounded or discovered, and thus gains for himself and his nation sympathetic responses.

Chopin was physically weak, morbidly sensitive, and extremely modest. He dreaded concert performances, and confessed his inability to compel attention from a large audience. His compositions themselves seem chiefly of a private, personal character; they are not spread forth in a manner suitable for general display, but are better suited for small gatherings of kindred spirits. He had a tendency to interweave melodies, like Bach; to write with elegance and grace, like Mozart; and also in a romantic style, somewhat in the style of Weber; and yet was so truly original that his music stands by itself—it is not to be readily compared with music by other great writers. It did not immediately become popular, but when it succeeded in attracting amateurs it was played with such exaggerated expression, forced emphasis, variations of speed, and ridiculous affectations, that it appeared to ordinary listeners as almost grotesque. No composer has suffered so much as Chopin by being popularized.

PLAYING FROM MEMORY.

HAVING pointed out that playing from memory does not act injuriously on the imagination of the executive artist, we proceed to point out that it exercises his reasoning faculties.

The fascination exercised over audiences by such mnemonic displays is occasionally so very great that performers often use their utmost endeavors to appear in the concert room without notes. It is quite evident that, when this is done merely to astonish, the practice is to be deprecated. For all vulgar displays are foreign to true art, and astonishment, though often the beginning of knowledge, is too frequently the end, as may be noticed in any rustic gathering. The indiscriminate reliance upon the memory before it has become conscious and fully matured should also be discouraged. It was probably on this ground that an eminent conductor once refused to allow a young lady to play a pianoforte concerto without notes, notwithstanding her great skill and reputation. For, he said, if you fail it is we, the orchestra, who will be blamed.

A thorough understanding of the compositions to be rendered ought to be gained before they are thus attempted, for it is not so much the ability to play them correctly as to so completely comprehend them and clearly perceive the mutual dependence and connection of all the parts that is so valuable. When this is accomplished, the failure to recollect any one portion becomes almost an impossibility, if the performer is in good health and is not suffering from over work, or the excitement of public life, wear and tear of travel, &c.

It is, at first sight, quite surprising to find with what comparative ease an accomplished musician learns and retains works of musical art. When his method of proceeding is known the surprise is not so great. He considers their forms (as classic or romantic, as fugal or free, as sonata form or rondo form, &c.), and notes well whatever deviations from the ordinary accepted forms are made. These variations may interest him so that they will not be forgotten. He looks at the harmonic progressions, melodies, and their varied settings, &c., and thus adds to his ground-plan a knowledge of the contents. He also compares works by the same composer, or those of the same school and period.

But his chief resource is in the cultivation of the identifying faculty, which he gradually acquires a habit of employing on all occasions. For by its aid he at once perceives all that is old and familiar, although it may appear in strange forms, and be apparently quite original. This greatly diminishes the labor of acquirement, and leads him to the discovery of all that is really new. And this, from its attractive novelty, will arrest his attention, probably gratify him, and make the required impression on the memory, to say nothing of its providing him with fresh points to be subsequently identified in other works. For example: It is well known that compositions usually begin with the "chord of the key." Now the first chord of the opening theme of Mendelssohn's "Wedding March" is not the chord of the key. This immediately attracts interest, both as to the novelty of the proceeding and the masterly way in which the innovation is carried

out, and cannot fail to make a vivid and permanent impression.

In this mode of proceeding ample rewards are found in the pleasure derived from perceiving the action of the fundamental laws of art, which, like the roots of flowers, are not commonly exposed to view. And all identities, whether classifications, inductions or deductions, increase the number of progressions comprehended by one mental effort.

They afford considerable relief from the continuous strain that is demanded when it is required to hold innumerable details by separate acts of attention; and also gratification, for the student is charmed on finding such great similarity in diversity.

For this reason every pianist should study composition so far as to be able to identify chords, and combine melodies. He will then find many of his difficulties vanish, experience an exhilarating surprise at the position of command attained, and be stimulated to further efforts. The varying appearances of the moon and heavenly bodies generally are to the large majority of persons visible phenomena difficult to comprehend and remember; but to the astronomer, accustomed to regard them in connection with algebraical calculations, their orderly progression is evident.

The so called playing from memory on the pianoforte, as usually practiced at schools and colleges, is unworthy praise. A student begins with a very difficult composition and plays it continuously throughout a whole term, so as to win a round of applause and gain a prize at the exhibition. It is easy to see that the fingers, long accustomed to play the various passages, will execute them almost involuntarily, and especially the most difficult ones. The mind in this case is not interested. It gradually ceased to participate in the exercise, and the notes were then dispensed with. But this acquired action of the fingers is soon lost, if it is not kept up by practice. Should the piece be neglected for a few months or even weeks, it could not be remembered with any degree of certainty; and even when it has been well prepared by practice immediately previous to its performance being attempted from memory, then a slight nervousness, or fear of failure, &c., might lead to mental efforts being made that would cause hesitation and paralyze effort. For it should not be forgotten that the mind, not being interested during the practice, being now suddenly called in to aid, questions and disturbs, and the mental indolence induced by bad habits, tends to make the performer incapable of keeping up a continuous mental train, which is of the first consequence in music, as in any other intellectual exercise.

Some performers derive assistance from a kind of mental photograph of each page of the music; from a remembrance of the particular way in which the engraver has planned his plates. This often leads to great confusion, besides being a faulty mode of procedure. For, suppose the work is a sonata by Beethoven, or other well known piece; it would appear in many different editions, and the attempt to recall the place of the "turn over," or particular appearance of any one copy, would in many cases prove impracticable.

The perplexity often experienced by a composer in the attempt to perform one of his own works from memory with critical and technical accuracy may be readily accounted for. In the production of an elaborate composition, many forms of development occur to the writer, each of which may appear desirable, but from which he must make a selection. Now, some or all of these may reoccur and present themselves to him simultaneously at the instant of performance, and thus lead to embarrassment which, in the case of concerted music, would probably end in failure.

The ability possessed by some painters to remember scenes so well that they may reproduce them with fidelity without making sketches on the spot, is sometimes highly extolled. But the plastic artist merely reproduces the appearances of things as fixed, and not in motion; whereas the musician cannot dwell at any one point, but must continuously pass on. It is comparatively easy to recall the features and expression of a friend long separated from us, or even call up a vivid mental image of him. In music, however, we have to recall a long series of constantly changing forms that sometimes seem to be intangible and shadowy, and to have a peculiar indefiniteness, although they are technically set down in the printed copy.

In the reciting of poems from memory, no difficulty can be experienced on account of the complexity of simultaneous passages, for only one word is uttered at a time, and the rhythm, and especially the regularly recurring rhyme, are great mnemonic aids.

In music, as will be shown, the complexity at each instant of time is generally very great.

SHAKESPEARE AS A MUSICIAN.

PART IV.

SOME additional quotations and remarks are here given which draw attention to the style of dance music used in Shakespeare's time. It was not usually a tune with an accompaniment. Instead of a mere accompaniment, there was a second part or counterpoint, which did not "mark time" but was itself a melody and sometimes formed an imitative "answer" to the leading melody. This melody was also more varied in rhythm and ornament than it generally is at the present day.

"MUCH ADO ABOUT NOTHING."

"Come, in what key shall a man take you,
to go in the song?"

Shakespeare here draws a parallel between music which may be played, unaltered, in many different keys (or degrees of elevation), and speech, which may be made to bear, unaltered, many different meanings. Asking for the pitch of the keynote, that one may join understandingly in the music, is analogous to asking for a particular key to the meaning of some remarks that one may join understandingly in a conversation.

"The fault will be in the music, cousin, if you be not wooed in good time; if the prince be too important, tell him there is a measure in everything, and so dance out the answer. For hear me, Hero: Wooing, wedding and repenting is as a Scottish jig, a measure, and a cinque-pace; the first suit is hot and hasty, like a Scottish jig, and full as fantastical; the wedding, manly-modest, as a treasure full of state and ancestry; and then comes repentance, and, with his bad leg, falls into the cinque-pace faster and faster, till he sink into his grave."

Jig tunes are frequently found in old manuscripts, though not much earlier than the sixteenth century. Irish jigs are more frequently met with now, although they are not found much earlier than the eighteenth century. They were also called "fiddle tunes." A violin is called in Germany a geige, and the jig, gigue, gighe or giga, was a variety of the violin species used toward the close of the middle ages.

The violin bow is called in the west of England a "jigger," probably from the "up and down" motion made with it. And possibly for the same reason a kind of pump used by brewers in Great Britain bears the same name.

The instrument and the name of the dance were variously spelt. The dance motions, the rhythms of the music, and the speed and character of both, vary greatly in different countries and times. The bolero and chica are forms of the jig dance, and the gigue of the suites of Bach and Handel are highly developed forms of the music.

The rhythmic unit of the dance melody is a triplet which is usually found grouped in twos or fours; not in threes, making triplets of triplets.

A "measure" was a dignified and courtly dance; in this respect somewhat like the old-fashioned minuet. In Shakespeare's time dignitaries and men holding the highest positions in the learned professions frequently danced in solemn state and "trod the measures."

Country dances were very popular at the state balls in Queen Elizabeth's time; but it must not be supposed that the speed adopted on these occasions was similar to that of the country folks. The time and style of the dance varied with the taste and inclination of the dancers. Rustics increased the speed, and gave sometimes a romping character to a comparatively stately dance.

Dumps were sometimes called "dull and heavy," and at others "merry dumps;" but although the character of music and dances was sometimes greatly varied, even galliards were so treated, for the celebrated composer, Dowland, published a slow-paced, four-part song, under the title, "Now, O Now," in 1597, which before that time was well known as the gay dance, "The Frog's Galliard."

Yet John Hawkins can hardly be credited when he asserts the tune for the galliard consists of five paces or bars in the first strain, and is, therefore, called "cinque-pace;" for galliards were not written in five-bar phrases.

They were in 3-4 or 3-2 time, and had six-bar and eight-bar phrases. Dance music consisting of five-bar phrases would have a very strange effect in our ball rooms, for our modern marches, dance tunes, ordinary songs, &c., consist of phrases of two, four, eight or sixteen bars, or as musicians say, in lengths; hence, the sarcastic query, "How much is that per yard?"

The music is marked off like poetry with a certain determined number of musical feet, and the hearer, by a kind of unconscious mental arithmetic, which he has learned to perform habitually, at once detects any variation of these symmetrical lengths. By this peculiar and unexplained action of the mind in modern western peoples, it has come to pass that much of our music (however apparently varied in rhythmic structure it may be) conforms to this regular cyclical style of phrase (or musical versification), and consists therefore of metres of one, four or eight, &c., principal accents.

The ingenuity of the composer, Brahms, in his treatment of phrases of five such accents, therefore, deserves the consideration of those philosophers who desire to unravel the mysterious influence of rhythm, which causes audiences to sway their heads in conformity to its pulsations, to make gestures involuntarily, to feel an almost irresistible desire to dance, or to simulate the motions made by the music, and at other times to remain motionless as if spellbound, and unable, except by a certain conscious effort, to make the exertion necessary to render applause.

It is quite evident that Shakespeare here referred to some characteristic dance called "cinque-pace" or "sink-a-pace," of which Nares says that the steps were regulated by the number five. For he here gives a sequence similar to that found in "Twelfth Night" (act 1, scene 3), where he contrasts the two dances.

"I have known, when there was no music with him but the drum and fife; and now he had rather hear the tabor and the pipe."

In other words, military ardor gives way to erotic ardor or merry making.

"She shall be * * * of good discourse, an excellent musician, and her hair shall be of what color it pleases God."

"Come, shall we hear this music?
Yes, my good lord. How still the evening is;
As hushed on purpose to grace harmony!" &c.

"Come, Balthazar, we'll hear that song again.
O, good my lord, tax not so bad a voice
To slander music any more than once," &c.

BRIEFS AND SEMI-BRIEFS.

.... Gilmore's band is drawing well at Koster & Bial's Concert Garden.

.... Some of the Chicago people object to Mapleson's Opera Troupe because there are no horses in it.

.... Professor Francis Child, of Harvard, asks that the remains of ballads handed down by tradition be sent to him.

.... Benjamin Cutter, of Boston, has a valuable article in *The Voice for March*, on "Visible Speech and Some of Its Uses."

.... Maurice Dengremont, the young Brazilian violinist, will give a concert at St. James Hall, Buffalo, on the evening of Wednesday, March 16.

.... The "Pirates" will be produced at Rochester by the Buffalo Opera Club during the latter part of March. Mr. Staples will assume the character of the *Major General*.

.... The New York Philharmonic Society has determined to erect a statue of Beethoven in Central Park. Considerable money for the purpose has been already subscribed.

.... The Harlem Mendelssohn Union, an excellent organization, conducted by Dr. Damrosch, gave the second concert of its tenth season, last Monday evening, at Parepa Hall.

.... The German Young Men's Association of Buffalo will give a concert on May 9, and will offer two prizes for the best chorus singing, the first being a purse of \$100 and the second of \$50.

.... Mahn's Opera Company was the attraction at the Buffalo Academy of Music on the evenings of Monday, February 28 and March 1 and 2. Haverly's United Mastodon Minstrels followed on the 3d, and continued for the remainder of the week.

.... Washington seems to appreciate better than any other city the efforts made by the Emma Abbott Opera Troupe. Is Washington so religious a city that only honest little Emma can please and satisfy it?

.... Rudolf Bial gave his fourth concert last Sunday evening at the Metropolitan Concert Garden, assisted by his fine orchestra. The soloists were Maurice Dengremont and Hubert de Blanc, the pianist.

.... The opera festival of the Cincinnati College of Music closed on Sunday night with the seventh performance. The total attendance at the seven performances was 33,000. The total receipts were \$60,000.

.... "Olivette," as done by the Comley-Barton Company, with John Howson and Catharine Lewis, together with the original cast, scenery and costumes, opened a week's engagement at the Brooklyn Academy on Monday last.

.... Another of Gilmore's Sunday night concerts was given last Sunday evening at Koster and Bial's. He produced on this occasion Julien's "Great Exhibition Quadrille," which was played for over one thousand nights in London, together with other interesting selections.

.... George W. Morgan, the organist, and his daughter, Maud Morgan, intend to give a series of five afternoon concerts at Chickering Hall, in which the young lady will play on the harp. The first concert will take place March 10, and in this entertainment Anna Bishop will sing.

.... The principal artists of the Strakosch-Hess Opera Troupe are Marie Röze and Ostava Torriani, the prima donnas; Mrs. Carrington, Laura Schirmer and Miss Annandale, contraltos; Arthur Byron, Tilla and Perugini, tenors; Carleton and Gottschalk, baritones, and George A. Conly and Gustavus Hall, bassos. The conductors are Behrens

and De Novellis. The programme for this week's performances included Bolto's "Mefistofele" on Monday, "William Tell" on Tuesday, "Carmen" on Wednesday, "Trovatore" on Thursday, "Mignon" on Friday, "The Bohemian Girl" at to-day's matinée, and this evening "Faust."

....A concert was given at Steinway Hall on Thursday night, February 24, by George Mangold, a teacher of music and director of several musical societies. Mr. Mangold was assisted by a male chorus of 250 voices from the Schillerbund and Heinebund societies, of New York, and the Arion Society, of Newark, N. J., an orchestra led by Mr. Arnold, and the following soloists: Fannie Pollak, soprano; Katie Nuffer, contralto; Messrs. Graff and Althaus, tenors; Messrs. Steinbuch and Fuchs, basses, and Mr. Davis, organist. The programme, which included selections from Wagner, Mendelssohn, Otto and Ries, was well performed. The concert was given by Mr. Mangold to celebrate his twenty-five years' work as a musical director. At the close of the first part he was given a handsome silver mug by M. Kalish, president of the Schillerbund Society, on behalf of the three societies that assisted him and of which he has been conductor for a number of years. He was also the recipient of many floral designs.

....The announcement that the Republican Central Club would give a concert, on Friday evening, February 25, attracted to Chickering Hall a small audience. The programme consisted of a chorus, "Hail to Garfield," by the club; a drinking song by Ch. Fritsch, a contralto solo song, "The Wedding Day," by Mrs. G. W. De Lano; violin solo, "Souvenir d'Haydn," by Carlos E. Hasselbrink; soprano solo, waltz song, "Che Gioja!" accompanied by her maestro, Luigi Meola, by Lizzie B. Ross; cornet solo, by A. Liberati; recitation, "Magdalena," by W. W. Conklin; contralto solo, "The Old Street Lamp," by Mrs. G. W. De Lano; violin solo, "Air Russe," Carlos E. Hasselbrink; duet, soprano and tenor, "See the Pale Moon," Miss Ross and Mr. Fritsch; cornet solo, "The Battle Cry of Freedom," A. Liberati, and the chorus, "My Country, 'Tis of Thee," by the Central Campaign Club Chorus.

....The principal features of the Musical Festival to be given in the first week of May next have been already announced. A circular has been issued by the Festival Committee which states that the singers engaged are Mme. Gerster and Imogene Brown, sopranos; Annie Louise Cary and Emily Winant, contraltos; Signor Campanini and Theodore J. Toedt, tenors; Mr. Henschel, Mr. Whitney, Mr. Stoddard, and Mr. Sohst, basses. The sale of tickets is to commence March 21. There are to be seven performances, four in the evening and three in the afternoon. A single admission, with reserved seat for the entire series, is fixed at the moderate price of \$10. For any one concert the charge is \$1, with the addition for a reserved seat of \$1 in the evening and 50 cents in the afternoon. There are also a large number of boxes which will be disposed of.

....Max Schnelle, the tenor of the Thalia Theatre, died last Saturday night of typhoid fever, after an illness of two weeks. He was a native of Germany, and in his thirtieth year. He was formerly engaged at the opera houses of Berlin, Frankfort and Leipsic, and had achieved a high reputation abroad and on this continent. His last appearance at the Thalia Theatre was on Saturday evening, 12th ult., when he supported Mme. Geistinger in "Three Pair of Shoes." His greatest success in America was in "Blue Beard," which was played for his benefit a few evenings before he was taken ill. The funeral took place on Monday afternoon, and the management of the Thalia Theatre gave no performance on that evening, as a mark of respect to the deceased.

....Emma Abbott has again been interviewed. She says that in her acting as an insane girl she acts just as an insane girl did in an Illinois asylum. "People say to me," the singer remarks, "You must hate that baritone, you glare at him so, and how you must love the tenor, because you look as if you could just eat him!" I act so, even if, as sometimes happens to be the case, the tenor is distasteful to me. I forget that I am Emma Abbott. A splendid physique is the first thing necessary. The voices of American girls are too cold. They lack feeling, soul and expression, because mainly they have contracted chests and dote on chocolate caramels. I was stark crazy when I was first in love." For the pulpit Miss Abbott commands Moody and Spurgeon.

....Franz Rummel's fourth piano matinée recital will be given in Steinway Hall, on Thursday afternoon, March 10. The following works will be comprised in the programme: Preludes and fugues (Das wohl-temporirte clavier), (Bach); Suite, E major (Handel); Sonata, C major, op. 53 (Beethoven); Etudes Symphoniques, op. 13 (Schumann); Rondo Capriccioso, E minor, op. 14 (Mendelssohn); Impromptu, op. 90, book 1, No. 1 (Schubert); Nocturne, D flat, op. 27, No. 2—Valse, A flat, op. 42 (Chopin); Etude, op. 2, No. 6, "Si oiseau j'étais à toi je volerais!" (Henselt); Siegmund's Liebesgesang—Feuerzauber—Der Ritt der Walküren (Wagner-Brasslin).

....John T. Rutledge's popular songs seem to meet with a great deal of favor. It is said that 10,000 copies are sold every month. Among them are "Sallie Horner, Round the Corner," "Sweet Mountain Rose," "Would You Miss a Kiss, Pretty Miss," "Birds and Blossoms Dream of Thee," "Kisses That Wake Me." Music sold at 40c. each, at all

music stores. H. G. Hollenberg, Memphis, Tenn., is the publisher.

....Blanche Roosevelt, the well known American prima donna, gave a concert in Lincoln Hall, Washington, D. C., on Saturday evening, February 26, and was assisted by Signor Ferranti, Ch. Fritsch, Mr. Hasselbrink, violinist, and William R. Case, pianist. The programme was of a popular character.

....At the Theatre de l'Opera, New Orleans, on Wednesday night, February 23, De Beauplan's French Opera Company gave a special performance of Verdi's grand opera "Aida," in honor of the Boston Lancers and Charlestown Cadets, who attended in a body, escorted by detachment of the Continental Guards.

....M. B. Leavitt, of the English Opera Company, has commenced suit against Thomas B. Maguire, of Baldwin's Theatre, San Francisco, for breach of contract in neglecting to furnish transportation for his people from Chicago to San Francisco, thereby keeping them from filling dates, and entailing, as is claimed, a large loss.

....The fifth concert of the Symphony Society takes place to-night. The soloists are Miss Emily Winant, contralto, and Franz Rummel, pianist. The programme contains Mozart's overture to the "Magic Flute," an air from "Jephtha," "In gentle murmurs;" Saint-Saëns concerto (in G minor, No. 2), piano and orchestra, and Schubert's symphony in C, of heavenly length.

CORRESPONDENTS' NOTES.

ADRIAN, Mich., February 24.—The Listerman Concert Company will appear to-night at the Opera House. The Mendelssohn Quintet Club will give a concert on March 10, and Litta will sing here on the 17th. X.

BURLINGTON, Ia., February 24.—Heyner's Orchestra, assisted by several amateur vocalists, gave its first concert last evening to a large audience. The orchestra includes a large number of performers, and will no doubt become an organization of which we will be proud. James H. Rogers will give a concert soon. MAX.

BINGHAMTON, N. Y., February 28.—Ford's Comic Opera Company played "Olivette" here on the 24th. *

COLUMBUS, O., February 25.—Last Monday night the Garland and Arthur Glee Club gave a concert at Comstock's Opera House, preparatory to leaving for Washington to attend the inauguration. The Donaldi Troupe gave a concert at the Grand on the 24th; but, owing to the presence of Sarah Bernhardt at Comstock's, had a small audience. Tonight we have a travesty on "Romeo and Juliet" by the Amphion Glee Club and Governor's Guard at Comstock's Opera House. H. Eckhardt, violinist, and A. Gemunder, 'celloist, left for Cincinnati on the 19th, to take part in the festival orchestra. GEM.

DETROIT, February 28.—At the Detroit Opera House last week, the "Harrisons" in their musical comedy, entitled "Photos," drew fair houses on Monday, Tuesday and Wednesday. The remainder of the week, Mahn's Comic Opera Company gave an agreeable representation of "Bozzaccio." At Music Hall, on the 26th, the Detroit Musical Society gave a concert, which will be long remembered for the excellent singing of Franz Remmertz and Mrs. Caldwell, a Canadian prima donna. Anton Strelezki gave his third illustrated piano lecture on Saturday afternoon. The subject was Liszt. The Au Fair Quartet, composed of local church singers, gave its first concert last Tuesday. Her Majesty's Opera Company is announced for three nights this week at Whitney's Opera House. They will give "Don Giovanni," "Lucia," and "Rigoletto." C. J. Whitney has placed an elegant Chickering grand in the hall of his large music house, for the use of music teachers. This house is soon to issue a set of daily studies by Anton Strelezki, who has also just written a composition entitled "Chant d'Amour et Marche Guerrière des Kalkos," embracing some fantastic recollections from his trip to the South Seas. Herman Bishop has been elected as director of the next Saengerfest, which is to be held this summer in Grand Rapids. * * *

HONOLULU, Sandwich Islands, February 14.—On December 17th the Amateur Musical Society gave a concert in the Lyceum, before a good-sized audience. The programme was a long one, but was exceedingly well rendered—the singing of Miss King in her song "To Sevilla" being particularly noteworthy. The choruses by the society were all well rendered under conductor H. Berger. January 21 a concert was given in Music Hall for the benefit of the reading room, but was not a financial success. The principal attraction was the singing of Ida Mohrig, a young prima donna, who has just arrived from San Francisco. She was accompanied on the piano by her teacher, B. Orson, and her numbers were loudly demanded. On January 26 Music Hall was crowded, the attraction being a concert by local talent for the benefit of the British Benevolent Society. The programme contained fourteen numbers. The gem of the evening was the singing of the ballad, "Tell me my heart," by Mrs. J. H. Paty, and which was persistently encored. The finale was the "Anvil Chorus," from "Trovatore," sung by a large male chorus, with the assistance of the Royal Band. Over

\$500 was netted for the society. The Royal Hawaiian Band gives the four hundred and second open air concert this evening, at Emma Square, and is sure to attract a large audience by their fine playing. W. T.

HORNELLSVILLE, N. Y., February 26.—The Donaldi Star Concert Company gave a fine performance here on the 15th. W. S. SHERIDAN.

LAFAYETTE, Ind., February 25.—This being Opera Festival week at Cincinnati, a large number of Lafayette people have taken advantage of the cheap rates offered by the railroads. Alice Oates Opera Company gave Offenbach's "Les Bavarde," and "That Awful Child," on the 18th and 19th to small houses. The Wilhelmj Concert Company is billed for March 2. It includes, besides Wilhelmj, Sternberg, the young Russian pianist, and Miss Letitia Fritch. M.

LANCASTER, Pa., February 24.—D'Oyly Carte's Opera Company gave the "Pirates of Penzance" here on the 21st to a fair house. MET.

MEMPHIS, Tenn., February 24.—A concert was given under the auspices of the ladies of the Central Methodist Episcopal Church, at Hollenberg's music rooms, No. 229 Main street, and netted about \$100, which will go toward buying a new organ for the church. T. R. J.

MONTREAL, P. Q., February 26.—The Philharmonic Club gave a concert at Queen's Hall, on the 22d, to a crowded house. A complimentary concert was given to E. R. Fordham at Nordheimer's Hall, and as the last of the audience were leaving the house flames were discovered under the stage. Almost immediately the whole building was in flames, and it was destroyed. Nordheimer & Co. were heavily damaged by smoke and water. The building was insured in different companies for \$29,000. On the 25th Dr. Clark, of Toronto, gave an organ concert on the new pipe organ of the Olivet Baptist Church, which was built by S. R. Warren & Son, of Toronto. The organ has two manuals, with nine stops in swell, eleven in grand, and three in pedal, besides three in combination grand and two in pedal; compass from C to A, and the pedal from C to D. The concert which was to have taken place at Nordheimer's Hall, under the direction of Ernest Lavigne, for the benefit of the General Hospital, has been postponed until March 10, at Queen's Hall. The Social and Dramatic Club gave an entertainment at the Academy, on the 26th, to a good house, for the benefit of the Women's Hospital. The Compagnie Française will appear at Theatre Royal, on February 28, and Haverley's Mastodon Minstrels at the Academy on March 10. I. J. B.

PHILADELPHIA, February 28.—The last week has been very dull for music in Philadelphia. No opera, no concerts! "Olivette" was the only musical attraction; and that entertaining operetta has achieved a complete success, and seems to have taken hold at once of the popular fancy. Marie Conron, one of Philadelphia's fair daughters, scored a genuine success in the rôle of "Olivette." Julia Polk and the other artists completed a pleasing ensemble. The opera is presented with new and very handsome scenery, and is altogether put on the stage in a way for which great credit is due to the new lessees of the South Broad Street Theatre, Goodwin & Zimmerman. The twenty-fourth series of the popular Star Course entertainments will open on Monday, March 7, and we may expect the same success which attends every effort of Manager J. B. Pugh. The first concert will be given by the New York Ninth Regiment Band, comprising fifty players. Lizzie Arbuckle, prima donna, and her father, M. Arbuckle, the eminent cornet player, will appear on that evening. I had occasion to hear last Saturday the fifth concert given this season by the pupils of the Philadelphia Musical Academy. Some of the students displayed considerable ability. I remarked particularly the numbers which the Misses Small and Waylen, pupils of Professor Rondella, rendered in that true Italian method for which their teacher is noted. J. VIENNOT.

RICHMOND, Va., February 28.—The musicale of the Mozart on the 24th was well attended. Charles H. Read, of Washington, gave "My Queen," by Blumenthal, and "The Shipwright," by Mallory; H. F. Laube gave, as a violin solo, De Beriot's "Sixth Air." On the 22d, the Mozart company presented "The Doctor of Alcantara" to a fair audience. Mr. Cooper, of Boston, was substituted for E. W. Hoff as "Carlos." The performance was a success musically but not financially. The piano recital of Fred. Ch. Hahr, on the 18th, was fairly attended. B.

SCRANTON, Pa., March 3.—One of the finest entertainments of the season was that presented by Ford's Comic Opera Company, which appeared, February 22, in "Olivette." It is seldom we are favored with anything in the musical line which gave so much satisfaction. F. C. H.

TROIS RIVIÈRES, February 21.—Miss Morrison-Fiset gave a grand concert here on the evening of Thursday, the 17th inst., to a crowded house. The concert opened with a skillfully executed quartet by Messrs. Locat, Hoerner, Warneke and L. T. Desaulniers. Frank Turcotte, a favorite tenor, sang "Kathleen, ma belle," and Miss Rosa Desnoyers, who came from Montreal to assist at this concert, gave a piano selection

from Mendelssohn. Miss Morrison-Fiset sang a delightful romance, entitled "Alone," and was accompanied on the piano by Mme. J. B. Bourgeois. Mr. Locat played admirably a fantasia from "Rigoletto" on the violin, and the concert ended with a duet by Miss Morrison-Fiset and Frank Turcotte, called "Le Doux Repos." The concert was a complete success in every respect.

ALPHONSE.

TROIS RIVIÈRES, February 28.—The Musical Union is in operation. The fanfare and the orchestra have had repetitions and the choruses will have their first repetition this evening. They are studying "Le Moulin des Tilleuls." The Union has bought the instruments of the fanfare. Louisa Morrison first sang yesterday evening at Champlain, near Trois Rivières; Miss Dorais, of the Parish of St. Gregoire, was the accompanist, and I hear that Jehin Prume played the violin with his ordinary success.

L.

TOLEDO, O., February 24.—Leavitt's English Opera Company gave "Carmen" on the nights of February 22 and 23, with Marie Williams in the title rôle, to good audiences.

TOLEDO, O., February 24.—Emma Donaldi's Grand Star Opera Company will appear at Wheeler's Opera House on March 2. C. J. Whitney will run a special train from Toledo to Detroit for the benefit of those wishing to attend the performances of Colonel Mapleson's Opera Company on February 28 and March 1 and 2.

F. J. N.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....A new mass for voices and full orchestra, by Antonio Cagnoni, organist of the cathedral at Novara, Italy, is praised by the *Evening Courier* of that city. It was performed at a recent feast. Cagnoni is said to have given new proof of his great ability, taking, for example, in this new mass similar works by the best Italian masters. The ideas are lofty, the composition clear, the order and development of the thoughts and phrases always natural and spontaneous. It is one of the best masses which have been performed for some years.

....We read in various papers throughout the country that the music committee of such and such a church, in such and such a place, is negotiating (yes, that is the word) with a prominent soprano somewhere or other. After having stated thus much, the paragrapher (evidently a friend of the retiring fair vocalist) goes on to say that the committee will find Miss So and So's place a difficult one to fill, &c., &c. All this is delivered in the same grave manner as if the music to be generally sung was of the most superhuman character, and each individual member of the congregation was possessed of the highest musical cultivation and taste; while, as a matter of fact, a very small percentage only are actually interested in the music at all, or care whether there is any or not. How unreal all such fuss is!

....There has never been a new organ erected by any builder which at its opening was not fulsomely praised by some one. The mechanical and artistic workmanship may have been utterly unworthy of an organ, and in a few months come to be a source of annoyance and disgust; yet, if the press notices were to be referred to, there would certainly be found a description of it worthy only of the best instrument ever built by a recognized builder. By such means are the authorities of churches led to believe what eventually proves to be false. Third rate organ builders naturally wish to be compared with the best in world, and for this insincere praise they are willing to pay handsomely. An organ is a grave investment, and it should only be obtained from builders of acknowledged reputation.

....Mechanical excellence of workmanship is now the rule instead of the exception, in most musical instruments. With this mechanical excellence has been developed peculiarities of construction, which are displayed in a greater or lesser degree, according to the enterprise possessed by a firm. Organ builders have not been slow to employ novel methods in order to attain the required end, as witness the following description of an organ recently erected in a private residence in England, by Cole & Son, Manchester. The main body of the instrument is placed in a large room on the top floor, the action of the various keyboards passing down into the dining-room, where the manuals are placed, the distance between the two being 50 feet. This is really the only peculiarity of the instrument, for the idea of the vox humana on the swell organ being inclosed in a separate box inside the large one is now comparatively old. What with the tubular and electric actions and various other mechanical appliances, almost anything in the way of purely mechanical difficulty can be conquered.

....Isolation is often desirable for the welfare of the individual, but association is always necessary to further matters relating to art and science. Organized efforts can be fruitful of good only when intelligently directed and the aim to be attained distinctly and clearly defined. These thoughts are suggested by the following from an exchange: "A new church choir association has been recently formed in the city of Toronto, under the patronage of the bishop of that city. The chief object, as set forth in the circular, is to practice such music as is used in divine worship, and the promotion

of more uniformity in pointing the time in chanting." It may be added that the first exhibition by this association is to be given in St. George's Church, Toronto, on the evening of the 25th of April. The words used in divine worship are invariable and unchanging, but the music used in church services is of the most varied character. Uniformity in pointing the time in chanting is certainly very desirable, but up to the present time no special system prevails anywhere. Although great difficulties stand in the way of the association's peculiar work and its accomplishment, the establishment of such organizations is to be heartily commended, as some benefit must be derived from zeal and belief in the cause.

FOREIGN NOTES.

....The Paris theatres, claimed as city property, are estimated at the value of 11,130,064 francs.

....Nine thousand francs were the receipts taken the evening of the first representation of "Ernani" at the Scala.

....The precocious Gemma Cuniberti will leave Italy for South America. Her concert tour will commence the coming spring.

....Ernesto Rossi has arrived safely in Alexandria, Egypt, and has been received (according to the *Egyptian Messenger*) like a prince.

....The *Post*, of Napoli, speaks favorably of a new opera by the young composer Tito Antonini, pupil of the Musical Lyceum, Bologna, on the libretto of Gaetano Mezzacapo. The title of this work is "Almanoor."

....For the coming season there have been engaged by the impresario Ferrari, for Buenos Ayres and Rio Janeiro, Signor Borghi-Mamò and Adini, the tenors Tamagno and Remini, and the baritones, Storti and Poglianì.

....The new theatre at Geneva has not yet engaged an impresario for 1881-82. Those who wish to take it in hand can write without delay to the office of the Administrative Council of Geneva, stating their titles and capacities.

....Virginia Dónati, the talented prima donna, is now engaged at the theatre of Lemberg. She has been very well received in "Aida," "Prophet," "Trovatore" and "Favorite." She is next to appear in "Africaine," as *Selika*.

....An impresario, who was pleased to open the theatre in Constantinople with Italian opera, sent to Milan for several artists, who went there under engagement. The venture did not succeed, however, and now the singers are stranded.

....The city of Tours is preparing for the coming 3d and 4th of July a great festival, in which bands and choral societies are to take part. The list of premiums has been prepared, and includes a crown of gilded silver, with indemnities of 1,500 and 2,000 francs.

....A new opera, "Eugene Aneguine," by Tschalkowsky, has been given at the Russian Opera House. The composer was called out thirty times. The execution was excellent. Signor Berignani, at whose benefit the first representation was given, made a profit of 6,200 rubles.

....The company engaged for the Vienna Imperial Opera House includes the following names: Prime donne soprani, Durand, Turolla and Vitali; contralto, Biancolini; tenori, Barbacini, Perotti and Piazza; baritoni, Aldighieri and Verger; bassi, Rokitanski and Tamburlini; buffo, Bottero.

....The *Corriere di San Remo* speaks of the tumultuous scenes which recently took place in the theatre of that city, on account of the substitution of Castiglioni for Vicari in Verdi's "Forza del Destino." There were arrests, handcuffs, knife-blows, cudgelings, fisticuffs, &c. In short, the behavior of the audience was barbarous in the extreme.

....The first representation of Wagner's new opera, "Parsifal," will take place for sure at Bayreuth in August next. The three first representations will be for patrons only, and those following for the paying public. By the performances of "Parsifal" it is hoped to make as much money as will enable performances of all the operas of the "Great Prophet" to be represented in August, 1883.

....Thus speaks *Il Trovatore* for January 30: "An American journal published some time ago the substance of a conversation between a reporter and Marie Rôze, prima donna soprano of the English opera company in the United States. According to this lady, English opera is not only destined to take the place of Italian opera, but that operas constituting the Italian répertoire will be sung in America in the sweet English idiom, in order that they may acquire greater elegance." (Very sweet, especially with the American accent!)

....Franz Liszt is expected at Buda-Pesth, where princely rooms are being prepared for him in the palace of the Musical Academy. Ladies of high social position have worked for some months at the decoration of the large room reserved for "the king of the piano," and each lady has furnished a little masterpiece of embroidery bearing its proper monogram. All has been confided to an artistic decorator, who is mounting these objects on handsome furniture. An ottoman of brown leather, covered with gold embroidery, worked by the Countesses Mélanie and Lidia Zichy, is especially noteworthy. The ladies Dionys of Pazmandy and Guttmansthal have worked two large chairs in the style of Henry II.; Fräulein Pulszky has worked two swans on parchment; the

Baroness Lorand Ecetvés, two seats; Fräulein Koloman de Voerés has given a magnificent table, the gold brocaded cover for which is the handiwork of Fräulein de Vegh; and the Princess Wrede has given a table for games, the green leather of which is embroidered in blue and gold.

....Adolf Jullien, in his fine book, entitled "Goethe and Music," has passed in review all the operas of "Faust" of different composers, but has not mentioned—and could not—an opera of "Faust" which was wrecked before coming before the world. *Le Guide Musical* says that if it had not been for a fortunate circumstance, there would have been still another "Faust." In 1832, the theatre of Liege was preparing an opera in three acts, the subject being taken from the Goethe poem. The rehearsals were far advanced, and all promised a great success, when the director failed and was killed. Some dilettanti of that period remember certain pieces of the opera yet, among which was an infernal chorus. Since that time no more has been said of this "Faust," the composer of which was Porphyre Désiré Hennebert, who was born at Mons, November 26, 1806. Hennebert studied at the Conservatory of Liege, and his teacher based great hopes on the future of the pupil. He had received varied instruction and had occupied himself as an art critic in the Liege journals. He left his native country in 1848 and, becoming a citizen of Versailles, the Revolution of February made him mayor of that city. This office, which he owed purely to chance, he retained a short time only. It is thought he died in Turkey.

....In the Turin journals is found the following letter, written by Ambroise Thomas, the author of "Hamlet," to Signor Pedrotti, thanking him for the success of his opera at the Teatro Regio of that place: "Paris, January 18, 1881.—Dear Master and Confrère—After having replied to your courteous telegram, which gave me much pleasure, I hastened to tell you how much I was affected by your kind letter, which informs me to-day of 'Hamlet's' success at the Teatro Regio, Torino. I know that I owe the good reception granted my work to the eminent interpreters, to the splendid *mise en scène*, to your high talent, and last to your devotion, of which you have given me such welcome proofs. I express to you my gratefulness for the hearty good fellowship that you have testified, conducting with your authority the rehearsals and performance of 'Hamlet.' Permit me to ask you, dear confrère, to thank warmly, in my name, my excellent *Ophelia*, *Hamlet* and the *Queen*, and all the executants, in short, as well as the members of your fine orchestra. Be kind enough also to express to Signor Dapanio my gratitude and sympathy for the care and the splendor with which he has placed my work on the stage. I should have been very glad to make acknowledgments in person, but I have the misfortune of being detained in Paris by urgent duties. I hope soon to clasp your hand, my dear confrère, and I beg of you to accept my sincere expression of my feeling of affection and devotion.—AMBROISE THOMAS."

....The prima donna, Elly Wernots, who has made her début in the Italian career, at Firenze, in "Puritani," with the most flattering success, belongs to an esteemed Brussels family. Her father is a professor in the conservatory of that city, director of the Société de Musique, one of the most appreciated and renowned teachers, and one of the local musicians most before the public. He has been his daughter's teacher and she does him honor. This young artist is only twenty-two years of age, but she has already sung two years at the Monnaie Theatre, Brussels. She has great intelligence, has been educated in a high school, is an earnest musician, and has all the necessary gifts to enable her to have a brilliant career. She has been engaged for the next London season at the Covent Garden Theatre.

....*Le Petit Colon Algérien*, a daily journal, describes a scheme, the success of which is desirable. It is a proposition to found in Algiers weekly concerts, in which classical and modern works by great masters will be given. The society will be composed of talented artists, and many foreign musicians of the highest gifts will take part in the concerts. Signor Rampa, a fine flautist, was the first to conceive the scheme, and to him were offered, with the best grace, the rooms and the park of the "healthy residence" of Signor Landowski. The celebrated violinist, Henry Vieuxtemps, has promised to help this eminently artistic work.

....The *Gazzetta Piemontese*, says that the city council of Potenza, which had expended about 15,000 francs in order to give an opera representation on the occasion of the visit there of the King and Queen, forgot to provide carriages for the suite accompanying their majesties, having ordered only a single one for the king and queen. The ladies of honor would have had to go to the theatre on foot if the king had not given up his place to them and walked himself. But this was not sufficient. The corridors of the theatre were so dark that two court officers had to get candles to light the royal way. A truly royal welcome this!

....Victor Wilder has published his book upon Mozart, and will soon give as a companion a study upon Beethoven, which is now being published in the *Ménestrel*. Ernest Reyer, in praising this book, finds an opportunity to give the Germans a hit, who, he says, "being so laborious and patient in their researches, yet do not know how to write a book; for they have not the talent for composition, which remains even to this day a gift or an art essentially French. (How modest!) They collect the most insignificant facts as the most charac-

teristic. Nothing is placed purposely in the light that agrees with it. It might be said that their work is a picture without perspective."

...The eminent tenor Roberto Stagno has recently written a romance, entitled "Il Segno," which he has dedicated to Her Highness the Princess Isabella, of Borbone. Another composition by the tenor is a romance which he sings in "Lucretia Borgia," and which is always enthusiastically received, as much for the merit of the music as for his splendid interpretation of it. In the ballets that are being given at the Theatre Royal, Milan, will be executed a third work by Stagno, a vase as beautiful as original.

...The Royal Italian Opera, Covent Garden, London, opens on April 19. Two new operas are promised. One is Rubinstein's "Demon," with Albani in the chief part; the other is Mozart's "Il Seraglio," for Mme. Sembrich. Among the artists announced is Mlle. Valleria. Mr. Strakosch, who has become an enthusiastic Wagnerite, is in London, endeavoring to find a theatre for the production of Wagner's "Ring of the Nibelungen." It is probable that a new opera, "The Veiled Prophet," by Mr. Stanford, which achieved a great success at the Hanover Court Opera, will be given in England in the fall.

BRIEF PERSONAL MENTION.

ARONSON.—Rudolph Aronson will sail for Europe early in March to close an engagement with Strauss, the waltz composer, who will appear at Aronson's concerts during June, July and August.

BULOW.—Hans von Bülow continues to receive decorations. This time the Grand Duke of Saxe-Weimar has given him the Commander's Cross of the White Falcon.

BULL.—Ole Bull is to be remembered after his death. A monument is to be erected to him in Bergen, Norway, and is to be paid for by subscription.

CATALANI.—"Cleonic" is the title of the new opera which the young composer, Alfred Catalani, is composing.

COWEN.—F. H. Cowen has been commissioned to write a cantata for the Norwich Festival. He has chosen a poem by R. E. Francillon, based on the legend of St. Ursula.

HENSCHEL.—Georg Henschel has recently composed a "Te Deum" for a Boston church.

MASON.—William Mason, the talented pianist, has edited and arranged several pieces for the piano. They show great skill and judgment, and appeal strongly to pianists.

PAPPENHEIM.—Mme. Pappenheim has recently been singing at the Stadt Theatre, Cologne. Her engagement was eminently successful.

PEAKES.—Henry C. Peakes, the opera singer, has left the Strakosch-Hess Opera Troupe. He had certain reasons for so doing.

ROSA.—Carl Rosa, the well known impresario, may succeed, it is said, in bringing Herr Wagner to this country. Good for Carl Rosa!—if he succeeds.

ROZE.—The Italian journals poke fun at the remarks made by Marie Roze about the future of English opera in this country.

SARASATE.—Señor Sarasate is reported to be engaged to appear in three concerts, with orchestra, in the Salle Erard, Paris.

ST. CLAIR.—Ada St. Clair is to appear in Boston in the rôle of the Countess in "Olivette." She has studied under Mme. Rudersdorff.

SULLIVAN.—Arthur Sullivan has a nephew, an eight-year-old Richard Sullivan, who bids fair to be a musical genius. The child has just defeated thirty boys, who competed with him for the position of choir boy at St. Paul's, London.

TAMBERLIK.—Signor Tamberlik, the renowned tenor, has lately been singing in Nice, where he has had a great success.

THOMAS.—Ambroise Thomas is said to be writing a new opera for Adelina Patti. The libretto is taken from a Japanese story.

A Card from Karl Merz.

OXFORD, O., February 24, 1881.

To the Editor of *The Musical and Dramatic Courier*:

I READ your criticism of my programme, and I am to blame. The programme was published before I had an opportunity of holding a general rehearsal. My calculations were that the concert would not last longer than two hours and a half. But I found afterwards that I must cut out much, and did so. I ought to have sent you a corrected programme, and do so now. You will allow me to say that I have made the subject of national music a study for many years; and even if the several airs were performed by school girls, they sang them well, but, of course, not as well as artists. I do not send these lines with the expectation of a correction, but to set myself right before you. Your paper is regularly received and read with interest. Your remark concerning the gypsies and Jews is correct. I put them together because both are a wandering people, both are of Oriental origin, neither have a country, nor any national tunes; but both have music which is their own, and these specimens we gave. There was nothing repeated on the programme, and only one verse was sung of any one of the pieces.

Truly,

KARL MERZ.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Wm. A. Pond & Co., New York.

1. The Lord Is in His Holy Temple.....(quartet)....A. J. Holden.
2. Venite Exultemus Domini.....“
3. The Torpedo and the Whale, "Olivette".....(song)....Andras.
4. Lancers, from "Olivette".....(piano)....A. Nicholls.
5. Roses from the South Waltzes....."....Johann Strauss.
6. "Bilée Taylor".....(comic opera)....Ed. Solomon.

No. 1.—It is very tuneful, but weak. It appeals to those who like to form a judgment at once, whether for or against. For certain denominations it is precisely what is wanted.

No. 2.—Written on a higher plane than No. 1, yet equally easy to understand. There is no pretension to an ecclesiastical style and no display of learning, but the "Venite" is melodious and calculated to please the majority of churchgoers. To some it may appear a little light. The shape in which both these works have been published is to be commended as well as the reasonable price. The form is octavo, which for choir singers is the one to be preferred above all others.

No. 3.—A simple and taking song, easy to sing. The words are humorous, and when accompanied by action, as in the opera, never fail to create a due effect.

No. 4.—These "lancers" are made up of the most popular airs in the now thoroughly popular opera, "Olivette." To dance to them are excellent.

No. 5.—An admirable set of waltzes, No. 2 being especially effective. Of course, some of the phrases are not original, a not very unpardonable fact, seeing that the same composer has published so many works of a similar character.

No. 6.—The latest importation of comic opera. It is not likely to rival "Pinafore," or even "Olivette," but the music is pleasing and offers no special difficulty to even amateurs. The solos for the various characters can be made very amusing even in the parlor, if sung by those having some little mimic talent and an ordinary voice. All the music in the opera shows a certain talent, and is well adapted to the words. The opera has been gotten up in good though cheap style, and with the rapidity for which the firm of Pond & Co. is noted.

Music in Plymouth Church.

HENRY EVRE BROWNE has retired from the position of organist of Plymouth Church. Frederic Archer has been appointed as his successor, and has accepted the place for the coming year. The change has given rise to reports in some of the morning papers to the effect that dissension has broken out in the church because of the retirement of Mr. Browne, and also because Hattie L. Simms, the leading soprano of the choir, has withdrawn. The Brooklyn Eagle gives the following account of what Mr. Beecher said in answer to an inquiry if there was a disturbance in the church:

"It's only a whiff—felt on the outside, but not within," said Mr. Beecher, in reply to the reporter's question.

"But Mr. Browne has retired?"

"That is true," was the rejoinder. "It is the duty of the music committee each year to meet and organize the choir, making whatever changes may be necessary. The trustees furnish the money. The music committee held its first meeting about a week ago, when it was understood that Miss Simms had accepted a more advantageous position in New York, and her place was to be supplied. Mr. Archer being here, and one of the men at the head of his profession, and being out of employment, his name was proposed for organist. The music committee said they would like to hear him. He played for us on Sunday. At the close of the Sunday morning service the music committee met and decided by a unanimous vote that Mr. Archer should be employed for a year. The only objection came from Mr. Hutchinson, and he did not vote on the question. The only question seemed to be whether a gentleman who had been at the top of his profession in London, would consent to be a subordinate here. I claimed that he would, and that he thoroughly understood he was to be organist and not conductor, and the matter was satisfactorily settled."

"There is no harsh feeling, then, on the subject?"

"Not a particle—except in the newspapers. In Plymouth Church every person feels at liberty to say what he pleases; a vote is taken, and the decision of the majority is accepted in good faith."

"What were the objections to Mr. Browne?"

"Mr. Browne was one of the most attentive of men. He was an excellent accompanist and a brilliant executant. The trouble was that he did not think music. You know Mr. Zundel gave us exalted ideas of what an organ could do. Zundel was a man of deep religious feeling. Whenever he was stirred with a sermon we were sure to hear from it, and his swelling notes would go thundering through the heavens and hells as the case might be, with power enough to make old Beethoven nestle in his grave. I have heard John Zundel do as poorly as anybody, and I have heard him do a great deal better than any one else on an organ."

"Is Mr. Arthur likely to prove satisfactory?"

"I have no doubt that he will. He formerly conducted the concerts at the Alexandra Palace, and is a very distinguished organist."

...The construction of a new organ by an Italian builder is worthy of note, showing as it does serious efforts after the greatly needed reform in church music, and proving the national capacity for a somewhat neglected branch of industry. The fine new instrument in the church of Consolazione, at Genoa, was built by Messrs. Locatelli, of Bergamo, and has three manuals, of five octaves each, and twenty-seven pedals. The bellows are constructed on Cummins' system and the manuals were made at Zimmerman's, in Paris.

New York Church Music.

NO. III.—TRINITY P. E. CHURCH.

A REMARK casually made by a well known church organist and composer of this city, after having read the first article of this series—that of St. Paul's P. E. Chapel—is worthy of serious consideration. It was to the effect that "in some few churches the organist cannot justly be held responsible for the music performed, seeing that it is mostly selected for him by the pastor, and that sometimes directions are added as to how it must be interpreted."

This remark touches a vital point, and one that should be duly considered when passing judgment upon church music. So many small matters are embraced in one whole, that, if each one of them were to be minutely weighed and estimated before pronouncing an opinion (which should be done according to the scientific method), the labor of the expert or critic would be of the most difficult kind. Of course, it is impossible to deny that where the mind is limited in its action by outside interference the full and peculiar work of which it is capable is crippled. Deliberate and impartial judgment may be pronounced upon this repressed manifestation of the powers, but it is impossible not to deny that unintentional injury is done to the individual thus praised or blamed.

With very rare exceptions, a minister's interference in the musical part of a service results in harm rather than good. Religion alone is of little value, from a musical point of view; some taste for art must accompany it if a praiseworthy end is to be attained. As there is no art in which taste rules so much as in music, it is evident that intellectual knowledge and religious conviction combined are not sufficient to enable one to give an authoritative dictum upon the subject. A minister's suggestions are always acceptable to capable organists, and often furnish much food for thought and after action; but absolute commands, which deprive one (possessing superior knowledge of a specialty) of the power of all individual display, are as unkind as unnecessary. When, to the suggestion of the minister, are added varied requests from a half dozen influential members of the congregation respecting this thing and that thing, an organist's position becomes peculiarly painful. With respect to freedom of choice and interpretation, concert-room artists have an advantage over those occupying church positions, and can do themselves much greater justice. One performance, of course, is given for the sake of applause and display; the other is supposed to be purely an act of devotion, and, consequently, should be free from what is meretricious. This is very plausible; but inasmuch as the performer's services are paid for in both instances, there is no reason why the interpretation in both cases should not be equally excellent from an artistic point of view. Although the styles of the selections sung in the concert-room and in the church are entirely different from each other (or should be), the same requisites of taste and judgment are demanded. These requisites can be, to a certain extent, displayed, even under enforced conditions. If an opinion is based upon such ground, no injustice can be done.

If old Trinity Church is to be considered the representative Protestant Episcopal Church in New York (and this is very generally conceded), then the service performed there should not only be the best to be heard in any Protestant Episcopal Church in the city, but should also serve as a model for imitation by other churches. If last Sunday's service, however, is to be taken as an index of the average performance, the other churches should not imitate Trinity, but should try to excel it. The chief characteristics of the musical interpretation were tameness, non-expression, lack of precision and religious fervor; and, above all, a disagreement in pitch between the voices and the organ. This latter blemish was especially noticeable in the processional hymn. It is very difficult to get boys to start exactly at the required pitch, and afterwards to maintain that pitch while walking from the vestry to the chancel until the organ joins in with them. If excuse for false intonation can be offered in any one part of the service, it certainly can be in this part. Therefore, if the remainder of the music had been sung in tune, the merest mention of the flat pitch that prevailed in the processional hymn would have sufficed. But, when not only the processional hymn but much of the other music of the service exhibited the serious defect of a lack of purity of tone, the cause for such persistent pitch-variation does not easily present itself. Laying aside criticism, continual falsity of intonation in voices supposed to be carefully selected and well cultivated is scarcely to be accounted for. A defective ear is the principal reason for an inability to sing in tune, but members of Trinity Church choir surely cannot be thus afflicted.

The "Confession" seemed to be intoned on a lower note than usual, and sounded flat. Of course, various reasons influence an organist in his arrangements, which, if not always commendable, are often entitled to respectful consideration. Individual preferences have much weight, even when shown in peculiar directions, but more especially when they are founded on superior knowledge. The "Venite" was sung to a Gregorian chant. The large organ in the gallery was too freely used and dominated too much. The varied harmonies employed were often unskillful and amateurish. It would have enhanced the effect somewhat, however, if the tone had been varied even as much as the harmonies, instead of a heavy *forte* prevailing throughout.

may be here remarked that the organ in the gallery was not really in tune, and thus gave to some few combinations unpleasant effect.

To look for precision in chanting is, perhaps, hopeless; at least, it is so rarely met with that its attainment must be adjudged as the result of an almost superhuman effort. Not only on the reciting notes are the words generally jumbled, but the cadences are rarely delivered with exactness. Either the organ anticipates the voices (which is oftenest the case), or the voices anticipate the organ chords. A difficulty therefore exists, and this difficulty becomes more apparent the oftener one listens to Episcopal choirs. The "Gloria" to the "Veni" appeared hopelessly confused, as much because of the difference in tempo which existed between the choir and the organ as because of the tendency displayed by the organist playing the gallery organ to roll his chords. This commonly produces a muddled sound. Clearness and crispness are valuable qualities in an organist, but how rarely are they shown!

With regard to the "Psalms" very little need be said. They were accompanied on the chancel organ, with the exception of the "Glorias," when both instruments were brought into play. By this means a good effect was obtained. If the choir and organ had agreed not to disagree with each other with regard to pitch, and if the two bodies had mutually consented to aim at precise and concerted action, and if, furthermore, a certain required expression had been infused into the performance, then would the interpretation of the "Psalms" have been truly satisfactory.

The "Te Deum" was that of Nares, in F. A hymn of praise fails to inspire if rendered tamely and without loftiness of expression. Both these characteristics predominated in the performance under consideration, and even religious expression was absent. The "Jubilate," if a trifle more animated, was indifferently sung. The alto solo, performed by a man (something not very usual in this country), was one of the praiseworthy efforts of the service. Otherwise, the "Jubilate" could have had no interest for anybody—believer or unbeliever. The "Apostles' Creed," as usual in such a service, was intoned, a free organ accompaniment being added by the chancel organist, which in parts was effective and appropriate. The "Responses" lacked life and devotional expression. In the "Litany" the choir and organ seemed to have arrived at a fixed decision—each one to take heed of itself and to mind its own business. The two bodies agreed to disagree pretty thoroughly. Whether "acting in concert" is out of fashion or considered utterly useless by musicians, we are not prepared to say, but appearances and deeds would seem to prove that it receives no attention. Perhaps indifference to its claim may betray superior talent.

The "Anthem," by Hiles, shall be lightly passed over, as, if the rendering be viewed in the light of a rehearsal rather than a performance, justice will doubtless be done it. The chancel organist accompanied the "Kyrie" tastefully, but the choir fell often below the pitch, thereby marring what otherwise would have been a pleasurable performance to intelligent listeners. The "Hymn" was excellently sung; perhaps a more varied shading would have improved it. The tune was skillfully given out by the gallery organist; and, in fact, it was the best example of registration offered throughout the service. The "Offertory" and remaining portions of the service call for no further comment, seeing that the qualities and defects exhibited in the interpretation of the prior pieces were again made prominent. The first organ voluntary, an "Andante con moto," by Smart, was only acceptable to musicians present; to others it could only have so much indefinable sound. It was intelligently and tastefully rendered, and proved that the organist possessed fair executive abilities as well as conception.

In making a short review of the service proper, it may be said that the most unprejudiced listener present, if capable of judging, must have been impressed with the general weakness of the musical part of the service, especially so when the importance of the church is taken into account. Just as St. Patrick's Cathedral should excel in its music all other Roman Catholic churches, so should Trinity Church surpass in its music all other Protestant Episcopal churches. But does it? Whatever is superior speaks loudly for itself, whether it abides in the massive brick building or the mean wooden shed. The greater the effort where talent is not present, the more miserable the result. A little, well executed, is worth much badly disfigured. The cry for genuine artists still continues.

Anna Bishop's Wonderful Career.

PROBABLY no woman of this generation has been so long a professional vocalist as Anna Bishop, who recently appeared in concert in New York, after singing in every quarter of the civilized globe for near half a century. To most people she would seem to be close upon her hundredth year, for they must have heard their grandparents, if they can remember them, speak of her as giving concerts in her prime. She is not so old, however, as she might appear, when judged by memory. If her biographers may be trusted, she is sixty-eight, having been born in London in 1814. Her maiden name was Riverie, her father having been an artist of French extraction, and she evinced from childhood unusual musical taste and talent. Sir Henry Rowley Bishop, professor of music at Oxford, and composer of the "English-

man in India," "Guy Mannering," "The Slave," and other operas, became interested in her when she was a girl, and made her, at seventeen, his second wife, he being fifty-one. He educated her very carefully in music, and she made her first public appearance six years later. Within a twelve-month she won distinction at the Ancient and Philharmonic concerts, which her husband conducted, and also at the musical festivals in the cathedral towns of Gloucester, Hereford, Worcester and York. For a long while she sang chiefly the scores of Handel, Haydn, Mozart and Beethoven, and it was not until she had gained wide reputation that she seriously studied, by the advice of a prominent composer, modern operatic music. She afterwards made a tour of the Continental capitals and the principal cities of Australia and America, earning both renown and money. Sir Henry dying in 1855, she soon after took another husband, a Mr. Schultz, of this city, and returned with him to England two years later. In 1859 she reappeared in the United States, which she has revisited several times since, dividing the last twenty years of her life between this country and England. She is a member of the Philharmonic societies of Copenhagen, Florence and Verona, and of the musical societies of Palermo, Moscow and St. Petersburg. While she has necessarily lost the vigor and all the early freshness of her voice, she has extraordinary execution for a woman of her years, showing to how great an extent careful training and culture may repair the ravages of time and nature both in person and in art. She has had four husbands, and has literally sung round and round the globe. Many persons have erroneously thought her to be the daughter of Anna Bishop, of a past age.

Tickets for the Opera.

THE telegraph has spoken briefly of the suit brought by Charles E. Pearce, a prominent lawyer of St. Louis, for \$1,000 damages against Charles A. Spaulding, of the Olympic Theatre, in that city, and J. H. Mapleson, director of Her Majesty's Opera Company, for alleged injuries sustained by him in his failure to secure certain seats for the opera engagement. It is claimed by Mr. Pearce that he conformed strictly to the public announcements, and that on Monday morning, 7th inst., he appeared at the box office of the Olympic, remaining there from seven until nine o'clock, and was the first to make application for seats; that he then and there selected seats numbered 675, 677, 679 and 681 in the front row of the dress circle, and tendered \$84 in payment therefor, but was informed that the seats bearing the numbers referred to were not for sale. The taking of depositions in the case was begun before Clayton F. Beckers, notary public, on Friday, and Mr. Mapleson, Campanini, Annie Louise Cary, and Mme. Gerster testified. Miss Cary's testimony, which will interest the general public, is reported by the St. Louis *Globe-Democrat* as follows:

"She was elegantly clad in a costume of maroon silk and velvet, with gold chain about her neck, wire gold bracelets, and several diamond rings. Her testimony was intermingled with sarcasm, humor, and plays upon words. Upon being sworn, she testified in a clear, concise, and emphatic manner, sometimes appealing innocently for the proper word, and again begging the notary to withdraw some statement she appeared to believe was too positive. At one time she used the expression 'tricks of the trade' in connection with the sale of seats, but a frown from Charles Mapleson caused her to quickly withdraw the language. Mr. Mapleson was not at all pleased with the testimony of Miss Cary, and the attorneys for the plaintiff called him to order for whispering to the witness. The witness appeared, however, to finally take the matter in her own hands, and she pushed out boldly from all restraint and spoke her mind. Once, when Mr. Mapleson suggested some phraseology different from that she had used, she simply replied, 'Better tell the truth and be done with it. This cannot possibly reflect upon you, for it is American theatre managers I want to strike.' Then she proceeded with more vehemence than ever, and at last Mr. Mapleson left the room. The witness testified as follows:

"My name is Anne Louise Cary, and I reside at Portland, Me. I am a lyric actress by profession, and have been eleven seasons on the stage, nine of them in America. I am at present employed with Colonel Mapleson. In my opinion, there is certainly a choice of seats at an opera house or theatre during an opera season. I should construe the advertisement referred to in the *Globe-Democrat* to mean that I could obtain choice of seats in the entire house on presenting myself at the box-office at the time designated; but knowing that regular patrons of the theatre do write to managers to reserve their usual seats, I should not expect to find the diagram clean. The public generally are aware of the private arrangements between managers and some of their patrons in this respect, and custom is custom. I do not say it is right; but unless it shall be prohibited, everybody must remember that it is a custom, and conform themselves thereto. If I was not posted concerning these private arrangements or agreements between the managers and particular patrons—if I, in my supposed ignorance of theatrical usages, should find myself the first person at the pigeon-hole of the box-office, I should expect a clean diagram, and to have my choice of the entire house. I do not think it right for managers or the management of theatres to advertise the sale of season tickets to commence at a certain period, and then

refuse a choice of seats to the gentleman or lady who appeared at the box-office in compliance therewith. But a gentleman (such as the plaintiff is) in St. Louis should know that he would find half the house taken by the regular patrons. To the regular patron it should not have been a novelty to find the box-seat half marked off, and he would be *bien naïf* who expected to find everything clear. At the same time that does not make it right. The first come should be first served. When they advertise a sale to begin at a certain time they should present a clean diagram.

"Cross-examined—I know, as a matter of fact, that a custom prevails among managers to mark off particular seats for persons who call for them, either by letter or personally, prior to the regularly advertised sale of season seats for the opera. This is much to the disgrace of our management and the maltreatment of the public. [Witness was here shown a diagram of the Olympic Theatre, and asked to designate the seats most suitable to a person of the tastes of the plaintiff, and the attorney for the defendant read the petition of plaintiff to show what those tastes were.] If I were in New York I would select the first box in front, but at the Olympic I would prefer the front row of the dress circle; I don't want anybody's bonnet in my way; if I could select my seats differently for different nights, I should vary them according to the character of the opera; but if I was compelled to have the same seats every night, I would certainly prefer the front row of the dress circle. If refused seats numbered 675 to 681 (being the first person applying at the box office), and was compelled to take seats back in the sixth row, I should not feel damaged in pocket book, but I would feel damaged in temper and patience, and would consider the advertisement misleading and false. I have no interest whatever in this case, and if inclined to be prejudiced, it would certainly be in favor of my impresario, but I feel that I am one of the public, and am myself aggrieved by this practice of managers. If a young gentleman and lady desired seats for this season, the seats numbered 675 to 681 are among the best. I have never occupied a seat in the auditorium of the Olympic during an operatic performance."

Music for Circulation.

IT is a curious fact that, while the interest in music is continually growing, there should be only one catalogued music circulating library in this country. In Germany almost every music publisher has a library connected with his business, so that establishments of this kind can be found even in small towns. Thus Weimar, a place of about 6,000 inhabitants, supports two large music circulating libraries. They are also frequently met with in France and England. The reason that the establishment in New York is the only one in this country lies in the fact that playing music at sight is not sufficiently taught here. People who wish to learn a composition buy it; but there is a great deal of good music which they have not time to learn, and with this they should become familiar through reading. It is apparent, that to people capable of playing at sight a music circulating library offers many advantages. It saves them a continuous expense, and, if liberally conducted, enables them to obtain a satisfactory number of compositions at the same time. They can also try new compositions and select what they think worth buying.

The establishment here is well appointed. It contains now 100,000 numbers, and new publications are constantly added; so that it covers everything for piano solo, piano four and six hands, and two pianos or more, duets for piano and violin, trios for piano, violin and violoncello, operas, oratorios, masses and favorite songs.

The compositions for piano solos are not confined to classical music, but include *salon* and dancing music. Bach, Handel, Haydn, Mozart, Beethoven and other classicists, as well as Chopin, Liszt, Raff, Scharwenka, Rubinstein and Moskowski and their followers are represented by all their published compositions for piano and by arrangements of orchestral and chamber music. Among these, Bach is most in demand, for the reason that piano teachers consider the study of his works a necessary preparation to the high school of piano playing. Among the composers of fantasias, operatic arrangements, paraphrases of popular melodies and other *salon* music, are Ascher, Bendel, Beyer, Cramer, Czerny, Dreischok, Gottschalk, Henri Herz, Jungman, Krug, Kullak, Loeschborn, Merkel, Oesten, Schulhoff, Spindler and Wollenhaupt. Bendel, Merkel and Spindler are the most popular of these. The assortment of dance music includes the works of Gungl, the three Strauss, Faust, Keler Bela, Waldeuf and Fahrbach. Dances by the two composers last named are now most asked for—Strauss' music being at present out of fashion.

It should be noticed that the library contains arrangements of opera scores for piano solo. The proprietor said in this connection that the demand for Italian opera had fallen off remarkably. "Casta Diva," he said, was now asked for only about six times during the year, whereas he could formerly count on fifty copies being disposed of in the same time. On the other hand, German operas, especially those of Wagner, seem to enjoy increasing popularity. The catalogue for piano duets, piano six hands, and two pianos or more, contains the same class of music as that for piano solo. There is, however, a difference in the music most in demand, because the numerous quartet clubs which meet in

this city for the practice of quartets for two pianos ask for a good deal of old music, notably symphonies, octets and the like, by Haydn and Mozart. These arrangements are very expensive, and opportunity to get them from the library saves considerable outlay.

Duets for piano and violin and trios for piano, violin and cello remain on the shelf for long intervals. This is owing to the fact that string instruments are not much played by amateurs in this country. They have been looked upon as instruments which men only should learn, and as most of our amateurs are ladies, naturally the pianists are in a large majority. Since, however, Teresa Carreño and a few other violinists have appeared in public women have begun the study of the violin, and in time, no doubt, this department of the library will be more popular. That so few performers should be found among our men is hardly surprising, considering the little opportunity they have to cultivate their talent. In Germany music is taught in all the schools, and, if possible, choruses are formed from among the students and thoroughly drilled. Thus a love of music is awakened and latent talent brought to the surface.

Oratorios and masses are not much in demand. The library contains only piano scores; that is, scores in which the orchestral accompaniment is arranged for piano, so that they are useful principally to those who wish to follow the music during public performances, something which only few enjoy.

The catalogue of songs covers Italian, German, French, English and American music. Of the Italian songs, those of Campana, Mattei and Tosti are most popular; the Germans most frequently asked for are Abt, Schubert, Kürken, and Schumann. Massot, Massenet, and Gounod lead the French composers, while among English and American songs those by Sullivan, Dudley Buck and S. P. Warren are most in demand.

The terms of subscription to the library are \$12 for one year, \$7 for six months, \$4 for three months, and \$2 for one month. Yearly subscribers can exchange twelve pieces not over \$10 in value every day; other subscribers have like though more limited privileges. Pieces can be retained by resident subscribers for a fortnight and by out of town subscribers for one month. The library is used mostly by residents, though people living as far off as Boston, Philadelphia and Washington are on the books.

The majority of subscribers are ladies, and a visit to the establishment shows how varied musical taste is. There is a young lady asking for Mendelssohn's "Songs Without Words" and the "Wedding March" from "Lohengrin"; one further on in years carrying away "Take Back the Heart that Thou Gavest;" and a stately matron who wants Bach's "Well Tempered Clavichord," or the score of "The Messiah."

The owner of the library says he has readily followed the development of musical taste in this country from the fact that year by year people have come to his establishment for better music. He can remember the time when Chopin was thought too abstruse, and when almost every one asked for the Christie Minstrel melodies and Russell's "Newfoundland Dog" and "Main Truck." But when people began to visit Europe in great numbers, and saw how thoroughly music was thought there, they sent their daughters abroad to study at the conservatories. From this time the taste improved steadily throughout the country, so that now the masterpieces of musical composition are as much in demand as works of inferior worth.

With Liszt.

THE bell of St. Croce, in the tall campanile over the cloisters which form part of the Villa d'Este, rang out at 12:45. It was a bad bell, like most Italian bells, and I naturally alluded to the superiority of Belgian bells, above all others. Rather to my surprise, Liszt said: "Yes; but how are they played? I remember being much struck by the Antwerp carillon." I described to him the mechanism of the carillon clavecin and tambour, and reminded him that the Antwerp carillon was much out of tune. Bruges being superior, as well as of heavier calibre, and Mechlin bearing off the palm for general excellence. We stopped short on one of the terraces, and he seemed much interested with a description I gave him of a performance by the great carillonneur, M. Denyn, at Mechlin, and which reminded me of Rubinstein at his best. He expressed surprise when I alluded to Van den Gheyn's compositions for bells, laid out like regular fugues and organ voluntaries, and equal in their way to Bach or Handel, who were contemporaries of the great Belgian organist and carillonneur. "But," he said, "the Dutch have also good bells. I was once staying with the King in Holland, and I believe it was at Utrecht that I heard some bell music which was quite wonderful." I have listened myself to that Utrecht carillon, which is certainly superior and is usually well handled. We had again reached the upper terrace, where the Abbate's midday repast was being laid out by his valet. It was a charming situation for lunch, commanding that wide and magnificent prospect to which I have alluded; but autumn was far advanced, there was a fresh breeze, and the table was ordered indoors. Meantime, Liszt laying his hand upon my arm, we pass through the library, opening into his bedroom, and thence to a little sitting-room (the same which commanded that view of the Cam-

pagna). Here stood his grand Erard piano. "As we were talking of bells," he said, "I should like to show you an 'Angelus' which I have just written;" and opening the piano he sat down. This was the moment which I had so often and so vainly longed for. When I left England it seemed to me as impossible that I should ever hear Liszt play as that I should ever see Mendelssohn, who has been in his grave for thirty-three years. How few of the present generation have had this privilege! At Bayreuth I had hoped, but no opportunity had offered itself, and it is well known that Liszt can hardly ever be prevailed upon to open the piano in the presence of strangers. A favorite pupil, Polig, who was then with him at the Villa d'Este, told me he rarely touched the piano, and that he himself had seldom heard him; "but," he added with enthusiasm, "when the master touches the keys it is always with the same incomparable effect, unlike any one else; always perfect." "You know," said Liszt, turning to me, "they ring the 'Angelus' in Italy carelessly; the bells swing irregularly, and leave off, and the cadences are often broken up thus;" and he began a little swaying passage in the treble—like bells tossing high up in the evening air: it ceased, but so softly that the half-bar of silence made itself felt, and the listening ear still carried the broken rhythm through the pause. The Abbate himself seemed to fall into a dream; his fingers fell again lightly on the keys, and the bells went on, leaving off in the middle of a phrase. Then rose from the bass the song of the Angelus, or rather, it seemed like the vague emotion of one who, as he passes, hears in the ruins of some wayside cloister the ghosts of old monks humming their drowsy melodies, as the sun goes down rapidly, and the purple shadows of Italy steal over the land, out of the orange west! We sat motionless—the disciple on one side, I on the other. Liszt was almost as motionless; his fingers seemed quite independent, chance ministers of his soul. The dream was broken by a pause; then came back the little swaying passage of bells, tossing high up in the evening air, the half-bar of silence, the broken rhythm—and the Angelus was rung.—*The Rev. H. R. Haweis, in Belgravia.*

Mixed Audiences.

SCHUMANN once wrote: "Half educated people are generally unable to discover more than the expression of grief and joy, and, perhaps, melancholy, in music without words; they are deaf to the finer shades of passion—anger, revenge, satisfaction, quietude, &c. On this account it is difficult for them to understand great masters like Schubert and Beethoven, who have translated almost every possible condition of life into the speech of tones."

By half educated people it is to be presumed that reference is had to purely musical education and knowledge of the art. While reading the paragraph quoted the mind naturally pictures a mixed audience like that which attends symphony concerts, etc., and conjures up within itself the number of works performed which convey to the majority of assembled listeners no definite ideas whatever. Musical combinations, to convey a precise meaning, must be understood, and according to the thoroughness of the understanding will these combinations produce upon the mind an impression full of meaning or wanting in meaning. A mere taste for music without accompanying knowledge enables its possessor to obtain only the most general conception of elaborately constructed compositions, as the aims of the composer cannot be seized or analyzed.

Schumann rightly expresses the state of such listeners when he says that "they are deaf to the finer shades of passion," for although they outwardly hear they do not inwardly comprehend. The degree of pleasure derived, therefore, by the average concert-goer from the interpretation of a symphony, sonata, string quartet, etc., must be of a very limited kind, by no means commensurate with the demonstration usually made. Musical deafness (or non-perception) can be removed only by the acquisition of absolute technical knowledge, for the broader the comprehension is the clearer it is. Those who are satisfied to have their ears only tickled by musical sounds can hardly be ranked among lovers of music, because the enjoyment they derive from masterly and lofty productions is of a very primitive order.

By constant attendance at high-class concerts a certain refined taste may be attained, but it can never pass the boundary line which divides mere taste from actual knowledge. Schumann must have felt that the *dilettanti* of his day raved over works of which they understood very little. In mixed audiences, the world over, not only do so called *dilettanti* affect a passion that is really half experienced but the same is true of natures which lack the necessary fundamental organization for the true appreciation of high-art works.

....An amusing trial was lately had in Paris, in which a very nice point of the law of musical copyright has been in question. The proprietor of a merry-go-round of wooden horses, in order to attract attention, had some airs from the "Valse de Chilpéric," of M. Hervé, played upon a barrel-organ. M. Hervé thereupon entered an action for damages, upon the ground that he had not authorized this performance of his music! The court, however, decided against the plaintiff, holding that there was no analogy between a concert and a merry-go-round—that the music did not influence the payment of the people on the hobby-horses; and, lastly, that the airs might have been as effectively given by bells or trumpets. A composer has undoubtedly a legal and a moral right to the enjoyment of his own; but it is not always wise to move the law when such small interests are at stake.

Dramatic.

NEW YORK, SATURDAY, MARCH 5, 1881.

EDWIN BOOTH ON "ÆSTHETIC ASSES." MODESTY is one of the conspicuous characteristics of Edwin Booth. It is so becoming an accompaniment of genius, that its exhibition on his part is as the perfume of the violet, an inseparable element of his greatness. Edwin Booth, having made the discovery that he is a transcendent genius, is quite satisfied with himself. What others may think of him he cares nothing. Should he be found fault with, he knows full well that he is the target for the envenomed shafts of jealousy and malice; or if he condescends to regard an adverse criticism as actually honest, he can afford to pity the ignorance of the rash fool who came into collision with him. Mr. Booth's modesty has always been his strongest recommendation to the American people. It is not the secret of his success, perhaps; but then modesty never is the password to fame. In point of fact, had not Mr. Booth's modesty stood in his way through life he would probably have attained a position which no fool or malignant would have dared to assail.

Since Mr. Booth has been playing in England, according to his letter to John T. Ford, at Baltimore, he has, in spite of his modesty, received the flattering attentions of the "nobility and gentry." So, by the way, did Mr. and Mrs. McKee-Rankin; but they never found it necessary, or thought it in good taste, to publish that fact. Haverly, with his customary delicacy, turned the favor of the Prince of Wales into a flaming advertisement, and published a gruesome caricature of the Heir Apparent and his family attending Her Majesty's; but then Haverly is on intimate terms with Queen Victoria, and manages her opera house and company for her on shares. Mr. Booth, according to reliable accounts, was not altogether satisfactory to the English public. On the contrary, the professional critics handled him pretty roughly and, in point of fact, gave him quite as thorough a raking as they gave John T. Raymond. They consented to regard his *Iago* and *King Lear* with some degree of favor; but as for his *Hamlet*, *Othello*, *Richard*, and other parts, the critics—and the public, let it be remembered—regarded him as a superficial, mechanical and stagey actor. This is the verdict of the American public and press.

Mr. Booth's modesty comes to his rescue in this case. He imparts to Mr. Ford, in the most confidential manner, well knowing that the letter will get into print, his opinion that the critics of London are "æsthetic asses."

We do not by any means pin our faith upon the dicta of the English dramatic critics. Experience has shown that they are either too indulgent of mediocrity or too easily influenced in the direction of charitable silence. They tolerate slovenly and imperfect acting and gush over a popular favorite with a volume that would sicken some of our own native contemporaries. But in this particular case the American reader knows precisely upon what the English reviewers base their objections to Mr. Booth, and recognize the perfect justice of the unflattering comments made upon his acting.

Manifestly, then, in the opinion of Edwin Booth, the American reader must be an "æsthetic ass," or a babbling idiot, or an unmitigated fool, or something equally abhorrent to his highly superior intellectuality. It would be interesting to know precisely to whom Mr. Booth looks for approval beyond Mr. Booth himself. Certainly not to his fellow actors, for they are in the employ of "hucksters of immoral gimcracks," as he termed the managers of the United States in a letter published in the *Christian Union*. Certainly not the audiences of this country, for more eagerly than they approve him they applaud the "immoral gimcracks" which he so superciliously deprecates. Surely not to the newspaper critics of the virile newspapers, for whenever they take the trouble to write thoughtfully about him they cannot help condemning much of his acting.

Clearly, the only persons whose good opinion Mr. Booth attaches value to are the nobility and gentry of England, who have lavished their attentions upon him.

Unfortunately, England is speedily becoming more democratic in sentiment than the United States, and though the gentry and nobility may possess more of this world's goods than the commons, and thus are enabled to secure Mr. Booth's respect in exchange for their guineas and attentions, their opinions are no longer valued as truly oracular by anybody except Mr. Booth and a few others like him. However, he is about to try another experiment, and appeal to the indulgence of the "æsthetic asses" of England under the protecting shelter of Mr. Irving, whom the "æsthetic asses" of a few years ago pronounced a "perfect Hamlet." He is to play

"Othello" with Mr. Irving, alternating the parts of *Othello* and *Iago*. It is a fair challenge, and one which, without straining a point, the brutal blockheads of the press and public will doubtless accept. We do not believe that Mr. Irving is perfect. Mr. Booth may be able to convince the "asses" that he is; if he does, he will justify his vituperation of them.

HOW COMBINATIONS ARE WRECKED.

THE severity of our present tempestuous season is beginning to be slowly realized as the flotsam and jetsam from the wrecked combinations begin to be washed up in the neighborhood of Union Square. The number and extent of the casualties cannot be measured for some time; but the blizzards from the Northwest, together with the even more icy blasts of popular contempt which have blown like a cyclone from every direction at once, have broken up an astonishing number of traveling companies, and unless something is done pretty soon there will be a famine.

Between the severity of the weather and the wretchedness of the great bulk of the so called attractions that have taken the road since last summer, scores of combinations have come to grief. Only the sturdier and most enduring concerns have managed to complete their circuits in good shape; but even they have met rough handling, and complain bitterly. The fact is, that the winter which has played such havoc with the transportation companies has but hastened a result that must have come about sooner or later. Before long we shall be able to make a list of the combinations which have come to grief. The worst is not over, however, by any means. There are new companies forming and more freshets and ice gorges to impede travel. Two illustrations of the elements at work to bring about this wholesale destruction will suffice to show how dangerous and desperate a business this unnatural combination system is.

One of the best fortified companies on the road, both in point of management and quality of attraction, is James H. Meade's and Maginley's "Deacon Crankett" combination. The play, if not one of great objective strength, is, nevertheless, a remarkably interesting and wholesome one. It is admirably acted throughout, for the company which presented it at the Union Square Theatre has taken it through the various circuits. It is a compact body, and therefore easily and not very expensively handled. Its early experience on the Eastern circuit was most encouraging; but when it reached the West its troubles began. As Mr. Meade puts it:

"We played one night in Terre Haute, Ind. The water was over our ankles on the sidewalk that night. In some parts of the town people were going about in boats. We played to over \$200, but naturally there was not a lady in the house. At Lafayette the same experience was repeated, although the receipts were not so large. At Dayton the water was deeper yet; yet two ladies managed to come in carriages. At Washington you read how it was. For eight days we traveled evenly with a snow storm, always managing to be just in the thick of it. How many nights of snow, sleet and rain we had I cannot begin to tell you; it seemed to me that almost every night we managed to meet bad weather. I've just come down from the Wilkesbarre region, where I got a better idea of what winter can be like in the United States than I ever had before. Our train traveled parallel with the Wyoming River for some distance, and all along it, piled up on both sides, were solid blocks of ice, four and five feet thick, that could not have weighed less than five or six tons each. Every now and then we found that where a freshet had taken place bridges had been washed away, and we had to walk across temporary structures and take a train on the other side. Such a winter has never been known. In the oil regions, as elsewhere, people sought shelter in their homes, and would not be tempted out to a theatre by love or money. They were wise too, rough as it was on us."

This combination has survived and will continue on the road, returning again to the Eastern circuit after getting through a Brooklyn engagement. It is not surprising that under such circumstances scores of feeble organizations were broken up.

Piracy has proved another source of disaster. Since Comley and Barton made their great hit with "Olivette," which they certainly gave more creditably than any rival managers, no less than three other companies, more or less cheap, have started ahead. Ford has brought out one; young Duff has been struggling to keep his afloat; and at length Emily Soldene has come out in the rôle. Comley and Barton are forced from the Fifth Avenue to make way for Hess, and will for the next five weeks take in Brooklyn, Philadelphia, Baltimore, St. Louis, and Chicago. At each of the last four cities they will find that "Olivette" has been before them. In each

case the combination has claimed to be the original "Olivette" company from New York. In one case at least the press notices of the original production have been pirated, and the playgoers of other cities have been fooled by the old trick. With four "Olivette" companies on the road it is impossible that all should succeed. Two only can hold their own. For the other two there is no charter and no excuse. Conceived in trickery and brought forth in fraud, they have merely sickened the public and spoiled business for deserving companies, without profit to themselves. Public confidence in the rural districts has been withdrawn from theatrical combinations and this has had as much as the weather to do with the wrecks we have mentioned.

The fact is, that the combination system has lugged into the profession a large number of people who ought never to have been admitted. It is overcrowded with incompetent nincompoops, who ought to be sent back to the counter and the honest mechanic's bench. There is not room for them in the cities, and the country does not want their services in that shape. However, it is to be hoped that the experiences of the present season will distribute the superfluous "talent" where it belongs—in the workshop, the counting-room and the dry goods store—as speedily as possible.

COARSENESS ON THE STAGE.

THE fact that a drama, in itself undeserving of continuous patronage, and remarkable for nothing but its mediocrity and stupidity, is sometimes permitted to enjoy a great popular success, has this disadvantage, among others, that it carries the actor of small mind to conclusions that are not fully warranted. He cannot blink the manifest inference that the average intelligence of the public, as expressed in immoderate laughter upon insignificant provocation, is low; but he is not justified in supposing that, because it welcomes drivel and puerility, it is at all in sympathy with vulgar jokes.

Vulgarity on the stage is one of its most easily remediable curses. It is one of the weaknesses inherent to low natures and a low state of the dramatic profession, consequent upon a surrender of the most popular standing to persons of a low order of intelligence.

It is claimed by not a few Shakespearean commentators and most loudly by Barry Cornwall, that great allowance must be made for many of the indecent allusions which are undeniably introduced without any illustrative purpose whatsoever into the works of Shakespeare, since they are in a large number of instances spurious, and were "gags" supplied by the actors. That they were well received by the audiences which heard them we have no doubt. Anybody who has had the misfortune to listen to some of the banjo soloists of the present day and marked the roar of approval that an indecent joke will elicit from a variety audience cannot but understand how, in the seventeenth century, in England, when society was in a condition of extraordinary demoralization, and even in the eighteenth, when it had improved but little, such coarse references as are embodied in the Shakespearean text were relished by those who heard them. Human nature changes its forms and customs only; there are yet blockheads enough in a crowd who fancy that vulgarity is wit, and can laugh at nothing so heartily as an obscene jest.

With such fellows we have nothing to do. They come in no way within the purview of a dramatic publication. Reveling as they do in unclean tales, they are subjects rather for the pedagogue and policeman, not for reasonable discussion. But in the play-house, at least, they would have no excuse for indulging their unclean appreciation were it not for the uncleanness of somebody on the stage. And since there are plenty of such animals in the profession, and that, too not only in the lower walks of it, but sufficiently exalted to rank as "comedians," necessity exists for taking them in hand.

It is claimed by them that newspaper writers, belonging to the classes of excessively refined intelligence, are apt to condemn, as coarse, words, actions and gestures which the great bulk of an audience would rather approve than disown. They argue that the most popular plays are those that treat of low life; that a "Mulligan Ball" appeals to the class of people who support theatres; while the fastidious few, to whom "Deacon Crankett's" excellencies are most apparent, constitute so small a fragment of the playgoing population that their tastes ought not to be respected. "Shall we," they insist, "give an unpopular, because tame, performance to those who support, merely because the high-toned few may condemn something we do as coarse."

This is precisely the misconception that encourages densely stupid and crassly ignorant comedians to outrage decency. It is a view of matters that we, at least, decline to accept. "Want of decency," complains Johnson, "is want of sense." An audience in New York, except in a

third class minstrel hall or a Bowery variety house, is not so absolutely senseless as to take pleasure in mere impurity. It is the obscene actor who is lacking in intelligence.

There is a class of professionals which enjoys the notion of assuming feminine attire on the stage in order that it may do coarse things and get a laugh from the gallery. The same class likes nothing so much as to put a vulgar construction and unmistakable emphasis upon words and phrases most innocently intended. Constantly on the alert for a dirty opportunity they revel in the chance to turn it to account. On the negro minstrel stage this tendency is at its worst, and here dirty actions and dirty language are impressed into the service of dirty minds with a freedom and frequency that make one wonder by what charter they are tolerated. The variety entertainment furnishes a beautiful supply of vulgarisms which we shall not attempt to describe.

Since our managers have been diving into German farce for their plays, the improper relations of the sexes have ceased to be thrust under the noses of reputable audiences for amusement. Mere horseplay and wild animal spirits have taken the place of prurient scenes and false sentiments. But the vulgar comedian is still to be seen even in dramas which are themselves free from taint.

That fun can be enjoyed without the introduction of impropriety the race of modern English dramatists have proved. Robertson, Alberry, Gilbert, Byron, and their weak imitators on this side of the Atlantic have managed to write for the entertainment of the English-speaking peoples without descending to coarseness. There is no earthly excuse for a gesture that would offend the most fastidious, and the fate which overtook the indecent Tostee, when she reveled in an accident to her drapery and was hissed off the stage and not allowed to return to it, should be reserved for any clown who fancies he can please an audience by indecent behavior. No matter how slight his offense, he should be mercilessly punished. Coarseness is unpardonable; it is an insult to every gentleman as well as every lady in an audience, and the cavalier who fails to resent a vulgar act or word in a theatre is undeserving of the respect of his fellows.

AMATEUR THEATRICALS.

WHAT a capital school for practical study in the art of social culture, in learning the manners, at least, of an educated gentleman or lady, and of acquiring the knowledge of how to be at ease in society, an amateur theatrical society might be made, if only one of these institutions were to start up under judicious and competent control. As they exist at present, however, they are, as a class, merely vulgar mutual admiration societies. Worse than this, in fact—they are schools where more ill will, ill temper, and general uncharitable behavior are developed than in any social institution in existence in the metropolis. Why this is so is quite plain to an intelligent and impartial observer, for—metaphorically speaking—he sees into the quality of the material of which they are made, and becomes practically familiar with the badly fitting clothes they wear, and how stupidly awkward and vulgar they look in them.

We have gone through the trying ordeal of witnessing several dramatic performances—or attempts in that way, rather—at the hands of members of several of the prominent amateur dramatic societies of the metropolis this winter, and in no one single instance have we seen even one little comedy properly performed. There have been exceptional instances in which one or two of the characters of the play have been creditably personated; but as a rule, mediocrity prevails to an alarming extent. Take a society having a membership of thirty "active members," that is, members who think that they can successfully interpret nearly all of the leading comedy parts of a professional manager's dramatic répertoire, and out of this thirty the invariable rule is that the average of capable performers of the general "utility" class is about two in forty. The minority can probably get through with a low comedy part with that degree of success which elicits the applause of the majority of the society's invited guests; who, as a general rule, have seldom or ever witnessed a first class professional performance.

Indeed, patrons of amateur theatricals are largely composed of a class of church people, who would be horrified at the thought of being caught inside of a professional establishment, but who "whip the devil round the stump" by going to see the amateurs perform the same plays they object to when rendered by professionals in the regular theatres. But, take amateurs as a class, and how few there are among them, of either sex, who can intelligently personate any one of the leading characters of a popular play. The worst of it is, the weaker the dramatic corps of an amateur society is the more ambitious are they to enact difficult plays. Not content with succeeding in some

little farce or interlude, they attempt the impossible task of acting a standard play, and the result is a farcical failure. Why is this thus? may be asked. One cause is the want of an independent manager of the dramatic corps—one who occupies his position in such a way as to select the actors and actresses for his cast solely on their merits, and not because of their special position in the society, or for their influence or to secure their favor. Another cause is the difficulty of getting gentlemen and ladies to join the dramatic corps; and by these terms—"gentlemen" and "ladies"—we do not mean the class generally enrolled under that head, viz., every one who has money and who can dress well, and who is known in fashionable life; but real gentlemen and ladies—who are so by right of courteous deportment, by refinement of tastes and manners, and by mental culture.

Then, too, how few there are in amateur theatrical circles who can read their lines in a play intelligently, or who can act a part naturally. Neither in word, action, nor manner do they look the character they attempt to perform. Now and then we meet with exceptional cases; but when they are found they are in company with such bad assistants in the cast that their good acting is marred by the mediocrity of their companions in the corps. There is a striking peculiarity of amateurs which merits special notice, and that is their wonderful tenderness in being handled by an impartial critic. Fulsome praise of mere mediocrity is the only thing they will tolerate. Write about their acting as they deserve and you incur their hatred for life. Professionals are touchy enough in this respect, but they are nothing to amateurs.

SOCK AND BUSKIN.

...."One Hundred Wives" will be acted only a brief while longer at Booth's Theatre.

...."Hobbies" will be repeated at the Fourteenth Street Theatre during the next two weeks.

...."Hazel Kirke" reached its four hundredth consecutive performance at the Madison Square Theatre during the present week.

....Dion Boucicault will act in this city at Niblo's Garden during April. His appearance will be made in "The Shaughraun."

...."Deacon Crankett" will be played in Brooklyn this week at Haverly's Theatre. It will be followed next week by "One Hundred Wives."

...."The Tourists" will continue to perform at Niblo's Garden throughout the present week. "The Black Crook" will shortly be revived there.

....According to the *Critic*, Ella Dietz, who is a sister of Linda Dietz, has made a play from Bayard Taylor's translation of Goethe's "Faust," and is acting Marguerite abroad.

....Lawrence Barrett will begin another engagement in this city—this time at the Grand Opera House, on Monday evening, March 14. He will perform in his full list of characters.

...."The Upper Crust" will be represented at Wallack's Theatre for some time to come. It will be followed in due time by a successful English melodrama called "The World."

....The permanent treasurership of the Poe fund has been accepted by A. M. Palmer. A literary entertainment in aid of the fund will be given at the Academy of Music on three nights during Lent.

....Clara Morris and Charles R. Thorne, Jr., will continue to act in "Camille" at the Union Square Theatre on Tuesday and Thursday afternoons until further notice. This play continues to draw unusually large audiences.

....Mary Anderson closed her engagement at the Boston Theatre on Saturday night, and played to one of the largest audiences ever seen within that theatre. The box office receipts for the matinée and evening performances amounted to over \$4,600.

....Several American adapters are already at work upon Sardou's new and very successful comedy "Divorçons," and Leonard Grover even intends to make an American piece out of it. It has been already transferred to the German stage under the title "Cyprienne."

....On Saturday night a new piece by Woolson Morse, called "Cinderella at School," will be produced at Daly's Theatre for the first time. Digby Bell, who was to have taken an important part in the play, will be prevented by his late misfortune from doing so. "Cinderella at School" is a fresh version of the story which was used by Robertson in "School."

....Mme. Janauschek's engagement at Booth's Theatre, which will begin on March 7, will last two weeks. It will be a very interesting and important event, and should win the attention and encouragement of all theatre goers. It is hoped that Mme. Janauschek will be seen during this engagement in her powerful impersonation of *Brünhilde*.

....Kate Field, who has been very successful with her bright entertainment called "Eyes and Ears in London," is now resting awhile in this city. She will shortly take up her burden again, however, and present her entertainment in

various places. Miss Field has on hand another one-part performance of a musical and dramatic character. At present she is somewhat engaged upon her biography of Fechter, whose friend she was during his life, and whose advocate she will strive to be now that he is dead.

CORRESPONDENTS' NOTES.

ADRIAN, Mich., February 24.—The A. O. Miller Dramatic Company produced Will Carlton's "Over the Hills to the Poorhouse" to a good audience on the 16th. Its repetition on the following night drew a small house, for which the audience and the people of Adrian in general were abused by the manager in two very ill-bred speeches before the curtain during the performance. H.

AUGUSTA, Ga., February 28.—Since my last report we have had with us Lawrence Barrett in "Yorick's Love," with only a passable house for so noted an actor. Hermann was well received, and gave one of the finest entertainments of "Now you see it and now you don't" we have ever had in his line. Fannie May's British Blondes—the vilest humbug of the season and would disgrace a State prison—have been here. The Arlington Minstrels put in their appearance on Saturday night before a good house. Miss Calhoun, with Ford's company, appears at the Opera House to-night. She is highly spoken of, and prospects are good for a full house. The season now about to have a rest (Lent, you know) has been encouraging to the profession. We have done our share liberally. D'ELLERON.

BINGHAMTON, N. Y., February 28.—Barlow, Primrose & West's Minstrels gave an entertainment to a large house. "Happy Cal Wagner" had a quarrel with one of the proprietors of the company and left the troupe. *

BURLINGTON, Ia., February 24.—Anthony & Ellis' "Uncle Tom's Cabin" Company played to good houses last week, despite the severe snow storms on both nights. The company and scenery were far above the average of similar troupes. "Humpty Dumpty," under the management of Mr. Miao, drew a crowded house last week. Next Monday night we are to have Maggie Mitchell. MAX.

COLUMBUS, O., February 25.—We have had an unusually brilliant dramatic season owing to the rival management of the two opera houses. Colonel Morris' latest hit at the Grand was Robson and Crane, who played to large houses for two nights and a matinée. At Comstock's Opera House last night Sarah Bernhardt drew an immense audience, although the prices were very high. The ticket speculators lost much money, as the management refused to sell more than ten tickets to one person. Baker and Farron are announced at the Grand for the 28th. JEM.

DETROIT, February 28.—Charlotte Thompson gave eight performances last week at Whitney's Opera House, appearing successfully, though in poor health, in "The Planter's Wife," "Jane Eyre," "Miss Multon" and "East Lynne." At St. Mary's Hall the Detroit Catholic Dramatic Union gave a dramatic entertainment last night to a large and enthusiastic audience. A dramatic and musical entertainment was given, on Wednesday last, at the Town Hall of Windsor, under the auspices of the Ladies' Literary Club. A number of Detroit amateurs assisted in making the evening enjoyable. Hoey and Hardie's Combination in "A Child of the State" is announced for every night of this week, at the Detroit Opera House. ***

FORT WAYNE, Ind., February 26.—The "Hearts of Oak" combination, who were to have appeared at the Grand on the 19th, canceled their engagement. "Government Bonds," with Mr. and Mrs. Geo. S. Knight, is to be given at the Grand on the 28th. Mr. and Mrs. Knight are favorites here. "Buffalo Bill" will appear on March 2. R. L. Smith, manager of the Bijou, has been ill, but is now convalescent, and it is expected that the Bijou will open on March 7. A new company is being organized here under the management of Mr. Simmonds, with a play called "The Florisand People." MARK MARVIN.

GALESBURG, Ill., February 24.—Maggie Mitchell played to a good business here last Tuesday evening. They are to be in Burlington, Ia., Monday, 28th; Rock Island, Ill., March 1; Davenport, Ia., 2d; Cedar Rapids, 3d; Dubuque, 5th. Harry G. Lamkins' Dramatic and Musical Company are announced for March 1. ACCIDENTAL.

HAMILTON, Ont., February 28.—Chas. L. Davis produced "Alvin Joslin" at the Academy of Music, on the 21st, to a crowded house. The company played in St. Catherines on the 22d and in Buffalo on the 23d. Thence they go throughout New York State. The Popular Dramatic Company played "Lost in London" on the 23d, at the Academy, to a good house. Nothing is announced either at the Grand or the Academy for this week. R. E. S.

HONOLULU, Sandwich Islands, February 14.—For the past two months we have had no lack of musical and dramatic entertainments. Our new Music Hall was opened on January 13 by the California Theatre Company in the "Marble Heart." The audience was a very large one, and the new theatre is everything that could be desired. Since then the company have been playing three nights a week until last Monday evening, when they gave their final performance

owing to government refusing to renew their license. Smallpox is prevalent to an alarming extent in the city, and the government refused the license on that account. Three members of the company left for home this week, and their departure is much regretted.

W. T.

HORNELLSVILLE, N. Y., February 26.—At Shattuck's Opera House, Joseph Seltson gave a good representation of *Rip Van Winkle* to a slim house on the 22d. Harry Webber appeared on the 24th, in "Nip and Tuck" to a good house. Chas. L. Davis as *Alvin Joslin* is announced for the 28th. Helen Potter is to be here on March 23. W. S.

LA CROSSE, Wis., February 26.—"Three Pairs of Shoes" was given at Germania Hall, on the 20th, by Mr. and Mrs. Neitmann, assisted by the dramatic section of the Deutsche Verein. Mr. Neitmann as *Leo the Baron* and Mrs. Neitmann as *Martha* fully sustained their reputation. The most noticeable feature was the orchestra, which has been reorganized under Philip Haller as leader.

BEN MARCATO.

LAFAYETTE, Ind., February 25.—A large number of Lafayette people will go to see Bernhardt in "Frou-Frou" and "Camille" at Indianapolis, on the 26th. Herne's "Hearts of Oak" was given to a large audience at the Grand Opera House on the 16th. Robson and Crane, who were announced for the 9th, canceled their engagement, but will probably appear later in the season. "My Partner," which was down for the 22d, has also been withdrawn for the present. "Buffalo Bill," with his Indians, will be here on March 4, and "Hazel Kirke," by the original company, is promised at an early date. M.

LANCASTER, Pa., February 24.—The Madison Square Theatre Company produced "Hazel Kirke" on the 22d to a packed house. There was "standing room only" at an early hour. The company includes Effie Ellsler, C. W. Coulcock and Gustavus Levick. Barlow, Wilson, Primrose and West's Minstrels appeared here last night. The company is a good one and drew a large house. Willie Edouin's "Sparks" Company will arrive here to-night, John S. Clark on the 28th, and A. H. Hensel "Home Entertainment" on March 5.

MEMPHIS, Tenn., February 24.—Sarah Bernhardt began her engagement Friday night, February 18, with "Frou Frou," to a full house. On Saturday "Camille" was given at the matinée, and "Adrienne" in the evening. On Saturday night many seats were empty. The Bernhardt receipts here were about \$5,000. The ticket speculators were badly bitten. The first day they sold front row seats at \$10, the second day at \$5, and even \$3 was gladly taken; and before Saturday night tickets that cost the speculators \$3 could be had for \$1. T. R. J.

MOBILE, February 21.—Have you heard of the Bernhardt fiasco? I take it for granted that you have not, and will tell you all about it. Mlle. Bernhardt was announced to play here last Monday and Tuesday nights, the 14th and 15th, in Temperance Hall. As I told you in a former letter, the theatre was unoccupied on the nights of the 14th and 15th. Mlle. Bernhardt's agent tried to secure the theatre for these two nights, but failed, as a contract between the theatre manager and Mr. McCullough's manager provided that the latter was to have the theatre for the whole week, whether he occupied it or not. In regard to the accommodations of Temperance Hall I will say that, while they are not as ample and complete as those of a theatre, they answer the purpose and demands of almost any dramatic or operatic company. The auditorium has a seating capacity of 600. The stage, though not large, is sufficiently roomy for the presentation of any ordinary play. The dressing rooms are unwhitewashed board partitions, which, to one of Mlle. Bernhardt's fastidious tastes, may seem repulsive, but they are generally considered good enough. Ristori played in this hall when the accommodations were not nearly so good as they are now, and made no complaint. Barrett did likewise. Mlle. Bernhardt left New Orleans on Monday morning, the 14th, expecting to arrive here by three P. M.; but, owing to a wash in the road, she did not reach the city until nine o'clock. A number of persons were in the hall, and were not a little disappointed when told that Bernhardt would not play that night. The next night the hall was filled with a very select audience. The play was "Camille." After an overture, the curtain was rung up, and as soon as Mlle. Bernhardt uttered her first sentence it was evident that something was wrong with her. Instead of confining herself to the text, she "gagged" it with sarcastic remarks about the stage accommodations of the hall, its rough and rickety paraphernalia, &c. The scene was ludicrous, indeed. Her strange behavior was continued for several minutes, when she abruptly left the stage, ran into her dressing-room, and gave utterance to the most heartrending and piercing screams. The audience was dumb with amazement, and so were the actors, who were literally rooted to the spot. The curtain was rung down; and, in order to drown Mlle. Bernhardt's shrieks, the orchestra played some loud and rapid music. Dr. Heustiss, who was seated near the stage, went behind the scenes to offer his professional services, and on entering Mlle. Bernhardt's dressing-room he found the actress seated in a chair, gesticulating wildly and screaming vehemently. In short, she had a violent attack of hysteria,

and it was found necessary to put her under the influence of an anaesthetic. The physician afterwards advanced to the footlights, accompanied by Mr. Abbey, and announced that Mlle. Bernhardt was violently ill and would not be able to play any more that night. Mr. Abbey then stated that, in consequence of Mlle. Bernhardt's illness, the play would have to be discontinued. He accordingly dismissed the audience, at the same time saying that their money would all be refunded. Dr. Heustiss told me that Mlle. Bernhardt was a sick woman. He could not tell whether the hysterical attack was brought on by fatigue or by fretfulness at having been compelled to play in Temperance Hall. He had to carry her in his arms from the hall to her carriage, and did not leave her until she was aboard of the train for Nashville, where she had an engagement. McCullough played here last week to crowded houses. The size of his audiences is without parallel in the dramatic history of Mobile. In addition to frequent applause and curtain calls, he was the recipient of a magnificent bouquet from Mrs. Augusta Evans Wilson, the novelist.

MAGNOLIA.

PHILADELPHIA, Pa., February 28.—"Forget Me Not," at the Chestnut Street Theatre, with Genevieve Ward in the principal part, has been the only dramatic novelty produced at the theatres during the last week. Although the play has but a limited amount of action, and is in no sense dramatic, still it has met with an unmistakable success. That success, it is true, depends upon the performance of *Stephanie*, and there are only few actresses on our stage who could make much of that character, in which Miss Ward surpasses everything she has previously attempted. The performance of the company is pretty smooth, and the play having drawn large audiences the management of the Chestnut has wisely concluded to continue it for another week. The Union Square Company closed last Saturday a very successful engagement at the Chestnut Street Opera House, where it has been playing the "Baker's Daughter" to large and fashionable audiences. This week, at the same theatre, will be given "Needles and Pins," Augustin Daly's adaptation from the German, with an excellent company, including Charles Fisher, Fannie Morant and John Drew. The engagement which John S. Clarke concluded last week at the Walnut Street Theatre was one of the most successful that he has ever had in Philadelphia. His creation of *Major De Boots* is essentially the same as twenty years ago, but it is more refined and has now a completeness of individuality that is remarkable. Friday evening, on the occasion of the benefit that Mr. Clarke took for the first time in many years, the theatre was filled to overflowing. This week "Pour Prendre Congé," or "Seeing Switzerland," will be produced at the Walnut. It is a play which is modeled on the Hanlon-Lees combination, and in which the mechanical effects are an important feature. Mr. Macauley in "A Messenger from Jarvis Section" continued to draw large audiences at the Arch Street Theatre last week. This week Haverly's "Widow Bedott" Company, with C. B. Bishop as the *Widow*, will take his place. J. VIENNOT.

PITTSBURG, Pa., February 27.—Joseph Jefferson closed a very successful engagement at the Opera House on February 26. For next week, the attraction will be Mrs. G. C. Howard's large and carefully selected "Uncle Tom" combination, "The Voyagers in Southern Seas; or, The Children of Captain Grant," closed a fair engagement at Library Hall on the 27th. F. H.

POTTSVILLE, Pa., February 26.—Ward's Minstrels played at the Academy of Music, on February 22, to a small audience. John S. Clarke is announced for March 4 at the Academy of Music. A. F. S.

QUINCY, Ill., February 26.—The largest audience of the season greeted Maggie Mitchell in "Fanchon, the Cricket," at the Opera House last night. Hartz, the illusionist, is advertised for February 28 and March 1 and 2 at the Opera House. We are to have Bernhardt in "Camille," March 3; Minnie Palmer in "Our Boarding School," March 5, and Thomas Keene, "the tragedian," March 21. I. D. A.

RICHMOND, Va., February 28.—The Chanfrau appeared to large audiences on the 21st, 22d and 23d. For the first night of "Kit" every seat was taken. Tony Denier's "Humpty Dumpty" Troupe filled out the week to small houses. The sale of seats for Mary Anderson shows that she will receive an ovation here. Manager Powell will soon publish the March attractions. The Theatre Comique has been renovated, and many improvements have been made during the last week. George R. Hill, in "Perjured," drew good houses. B.

SCRANTON, Pa., March 2.—Meade and Maginley's company came 23d, in "Deacon Crankett," which was well received by a large audience. Last evening we had "The Guv'nor," which proved a success and was highly appreciated. The coming attractions are: March, 12, "Round the World in Eighty Days;" 15th, "Alvin Joslyn;" 17th, "Howarth Hibernica;" 18th, Mrs. Scott-Siddons; 19th, "Fun on the Bristol." Manager Lindsay promises the best companies for the remainder of the season. F. C. H.

TOLEDO, O., February 24.—Bartley Campbell's "My Gerladine" was given at Wheeler's Opera House on Friday and Saturday, February 18 and 19, to crowded houses. Mr. and

Mrs. Geo. S. Knight will play here on Friday and Saturday, February 25 and 26, in "Otto" and "Government Bonds." Fanny Davenport will appear as *Camille* on Monday, February 28. Charlotte Thompson will appear for the benefit of the Toledo Cadets on March 3, 4 and 5. Business at the Adelphi Theatre is good. Charles and Jennie Reese, Irvin Bush, Lillie Howe and Charles W. Chase are the attractions this week.

F. J. NUGENT.

ON THE ROAD.

Mr. and Mrs. F. S. Chanfrau—Brooklyn, E. D., N. Y., February 28, one week; Brooklyn, W. D., N. Y., March 6, one week.

Robson and Crane—Rochester, March 7 and 8; Syracuse, 10; Providence, R. I., 11 and 12; Portland, Me., 14 and 15; Waltham, 16; Hartford, Conn., 17; New Haven, Conn., 18; Newark, N. J., 19.

Maggie Mitchell—Burlington, Ia., February 28; Rock Island, Ill., March 1; Davenport, Ia., 2; Iowa City, Ia., 3; Cedar Rapids, Ia., 4; Dubuque, Ia., 5; Minneapolis, Minn., 7, 8 and 9; St. Paul, Minn., 10, 11 and 12.

Tony Denier's "Humpty Dumpty" Troupe—Baltimore, March 7, one week; Wilmington, Pa., 14; Morristown, 15; Lancaster, 16; Columbia, 17; Lebanon, 18; Reading, 19; Pottsville, 20; Danville, 22; Williamsport, 23; Scranton, 24; Wilkesbarre, 25; Allentown, 26; Philadelphia, 28, one week.

The Wallack-Moss Wedding.

A DELAIDE LOUISE MOSS, the eldest daughter of Theodore Moss, was married at 7 o'clock on Tuesday to Arthur Wallack, the eldest son of Lester Wallack, in St. Bartholomew's Protestant Episcopal Church, Forty-fourth street and Madison avenue. By permission of the Rev. Dr. Samuel Cooke, rector of the church, the Rev. Dr. George H. Houghton, rector of the Church of the Transfiguration, performed the ceremony. The church doors were thrown open at 6 o'clock, and by 6:45 nearly every seat which was not reserved for the friends of the two families was occupied. At 7 o'clock precisely, the bridal procession entered the church and passed down the centre aisle to the music of Mendelssohn's "Wedding March." Miss Moss was dressed in an elegant costume of silver brocade and plain white satin. The bridesmaids were Emily Moss and Allie Lawton. Miss Moss wore a pink brocaded silk, with a sash drapery of pink satin. Miss Lawton wore a blue brocaded silk and a sash drapery of blue satin. The groomsman was Harold Wallack, and the ushers were George Stow, George Freeman, George Pell, Palmer Phipps, Philip Sherwood, and Harold Bridgem. The ceremony at the church was short, the simple service of the Church of England being pronounced. Theodore Moss gave the bride away. At the residence of the bride's father, No. 543 Madison avenue, the newly united couple held a reception from 7:30 until 10 o'clock. The folding doors between the front and back parlors were thrown open, and Wilson, the florist, had been given *carte blanche* to prepare the rooms in a manner fitting for the occasion. At the end of the back parlor a floral arbor, or canopy, had been formed of the choicest roses, palms, ferns and smilax, and depending from the canopy was a large marriage bell of Cook and Nipheta roses. On the mantel in the back parlor were bouquets of Jacqueminot and Maréchal Neil roses. Festoons of smilax, intermingled with roses, decorated the glass chandeliers, and over the entrance, between the two doors, were an elegant bow and arrow of rare roses. In the front parlor, the mirror was decorated with a monogram in Jacqueminot and Maréchal Neil roses, forming the letters "W. M." The balusters of the stairs leading to the upper rooms were ornamented with smilax, which hung in graceful festoons down the sides, and evergreen, ferns and rare roses, which entirely covered the top of the balusters. In the rooms on the second floor the wedding presents were displayed, and here, in addition to the decorations made by the florist, Mr. Moss had placed, for the entertainment of his daughter's guests, dozens of canary birds in cages. They hung suspended from every available point in the room. Mr. and Mrs. Arthur Wallack stood beneath the marriage bell on the first floor and received the congratulations of their friends from 7:30 to 10 o'clock. The bride and bridegroom took the Bound Brook train for Philadelphia at 11 o'clock. They visit Washington and attend the Inauguration ball; after which they will go to Florida and spend a month on the tour.

Carl Franz, having been deputed by the Berlin government to attend an organ festival in Paris, gives as the result of his observations a very favorable account of organ building and organ playing in that city. The organ in the Trocadéro, with its four manuals and sixty-eight stops, does not appear to be affected by the faulty acoustical arrangements, which produce a troublesome echo and indistinctness in orchestral and piano performances. Herr Franz gives the pre-eminence among French organ builders to Cavaille-Coll. The organ of St. Eustache, built by an almost equally famous maker, Merkin, he did not hear, but was enabled to make observations on those of Notre Dame, St. Sulpice, St. Clothilde, and the Trocadéro, which, he remarks, have respectively four and five manuals and pedals, and each manual fifty-six instead of fifty-four keys, as in Germany; and that the pedals have thirty notes, with the exception of the instrument in St. Clothilde, which has only twenty-seven, the number officially fixed upon in Germany four years ago.

Trade Topics.

NEW YORK, SATURDAY, MARCH 5, 1881.

THE article in this week's issue referring to the Grand Organ Stop will doubtless interest most of our readers.

FROM the interviews with various members of the trade it would seem that the manufacturers of organs hold the vantage ground.

BUT there are always two sides to a story, especially where a question of law is involved. This is always an element of uncertainty which helps to excite interest.

BEFORE making up his mind, each manufacturer should look into the question carefully to learn if he is justified in rejecting the demand made upon him. The equity of the claim alone should be considered. We object to technical defenses where they oppose what is right.

THE mere fact that a patent has been granted counts for nothing more in a lawsuit than to show that the patentee has a claim to priority of invention and the right to demand and enforce a remedy, or to secure damages for infringement in case his right to the patent is not disproved.

ON the other hand, if an invention is genuine and valuable, the manufacturer ought to be willing to pay the royalty or the price of the privilege of using it, and not, as is too often the case, try and put the inventor down, because he is too poor to press his claims, or cannot withstand the obstructive action of a combination which may be formed to defraud him.

IF a manufacturer is satisfied that the man who claims to be an inventor has merely taken advantage of the fact that a certain article was not patented, and so has secured the grant of a patent to himself as the original inventor, it is then the duty of the manufacturer to expose the deceit, and to employ every legal and business method to oppose and defeat the unjust claimant.

NOTES AND ACTIONS.

... Alfred Dolge sailed for Europe last Saturday.

... Rufus W. Blake and wife visited New York last week.

... Everything is running smoothly at Weber's factory this week.

... Greener threatens to make it lively for the manufacturers if they don't come down.

... Business continues good with Decker Brothers. They are unable to get any stock ahead.

... Strauch Brothers are shipping a large quantity of piano actions, furnishings, etc., to Canada.

... Sohmer & Co. report business very good. They were visited during the week by T. L. Waite, of Kansas City.

... T. S. Raven, of the Raven Piano Company, is at present South. The company is some six weeks behind orders.

... Ernst Gabler still continues working full time with a full complement of men, and has enough to do to keep up with his orders.

... J. M. Pelton says that on the whole February has been a satisfactory month, and that he expects now to be busy for some time to come.

... Stark & Co. are doing an immense spring business. They are daily receiving large orders, which keep them thoroughly employed.

... Trade matters in Detroit are more stirring than usual. Weiss, Whitney and Stephens all report good sales and large orders from the country.

... Weber is unable to get any pianos to place in his warerooms. No sooner is a piano finished than it is shipped off to one of his agents.

... August Pollman says that business is very good; that he has an immense stock and variety, and is able to supply any demand that may be made.

... Lindemann & Sons say that several pianos shipped by them have not arrived at their destination, owing to the trains being blocked by snow.

... Mr. Bruno, of Bruno & Son, reached London after a tour in France and Germany. He will leave Liverpool for New York on the 10th inst., per steamer Germanic, of the White Star Line.

... Billings & Co. say that business is brightening up a little. They were visited during the week by S. T. Pomeroy,

of Bridgeport, Conn.; Mr. Wilton, of Waterbury, in the same State, and Jas. Loftus, of Port Jervis, N. Y.

.... J. Howard Foote says that business is inclined to be a little quiet, owing probably to the state of the roads, which are almost impassable throughout the country.

.... Business is dull with Kranich & Bach. On account of bad roads and such quantities of snow throughout the West, their agents are unable to sell any pianos.

.... Colonel Porter, of the Twenty-second Regiment, who is interested in the Raven Piano Company, has offered a piano as a prize for the National Rifle Association.

The Musical Instrument Trade in New York City.

[Continued.]

FOllowing is a continuation of the list of musical instrument dealers in New York city:

1816-17.—Brand (or Brant), Thomas (1816-31), musical instrument maker.

1816-17.—Warren.

Bull, Francis I. (1816-18), pianoforte maker, Lisenard, n. Mercer.

Geib, John, Jr. (1803-25) (see John Geib & Son, 1803), pianoforte maker, Franklin, corner Church.

Lamson, Paul (1816-21), musical instrument maker, 108 Broadway.

Nelson, Samuel (1806-30), musical instrument maker, 96 Chambers. In 1836, piano maker, 453 Broadway. In 1836 there was also a Jason Nelson, piano maker, 108 Washington.

Sprawl, Robert (1816-30), organ builder, 9 Thomas. In 1830-39, piano maker, Bowery, near Tenth.

Vallatte & Co. (1816-30), musical instrument makers, 135 William.

Whaites, widow of Archibald, piano maker, 26 Bowery.

1817-18.—Cory, William (1817-20), pianoforte maker, 2 Division.

Dubois, William (1817-50), music store, 127 Broadway.

Kearns, Thomas (1817-38) (see Kearns & Sons, 1805) pianoforte manufacturer, Third avenue, near Nicholas. In 1837, Thos. Kearns & Sons, pianos, Sixth street, near Third avenue.

Kearns, William (1817-38) (see J. Kearns & Sons, 1805) pianoforte manufacturer, 29 Bowery. In 1838, William Kearns, Sr., pianos, 56 Houston.

Redstone & Sons (see William Redstone, 1819) organ builders, 168 Grand.

Redstone, Thomas (1817-38) (see William Redstone, 1819) organ builder, Eldridge, corner Delancey.

Wale, William (1817-38), musical instrument maker, 83 Murray. In 1838, piano maker, 565 Greenwich.

1818-19.—Giffin, Simon M. (1818-26), musical instrument maker, 153 Duane.

Kearns, John (1818-23), pianoforte maker, 177 Broome.

Ryder & Co., Langford T. (1818-27), pianoforte makers, 15 Barclay. In 1826, Ryder & Tallman (John Tallman).

1819-20.—Adams, Thomas.—Music store, 29 Chatham. Probably connected with E. Riley, who that year appears at 29 Chatham.

Chavillier, A. L.—Pianoforte maker, 14 Orange.

Davis, John.—Music store, 17 Chatham.

Drumond, John.—Reed maker, 15 Oak.

Geib, George.—Music store, 146 Fulton.

Geib, J. A. & W. (1819-29) (see John & Adam Geib, 1805), music store, 23 Maiden lane.

Gottwald, Joseph.—Pianoforte maker, 50 Cortlandt.

Jones, Timothy.—Reed maker, 29 Bancr.

Knapp, Joseph.—Organ builder, 43 Broadway.

Meetz, Raymond (1819-26), music store and teacher, 10 Maiden lane and Broadway.

Vallatte & Leit (see Vallatte & Co., 1816), musical instrument makers, 135 William.

Viello, Louisa, music school, 21 Duane.

Warner & Hyde (William Warner) (1819-26), pianoforte makers, Grand, near Broadway.

In 1820 to 1826 William Warner, 489 Greenwich.

1820-21.—Birch, Thomas, music engraver, 431 Pearl.

Dent, Robert (1820-26), organ builder, 201 Heater.

Hall, Thomas (1820-50), organ builder, Mott, near Bayard.

Afterwards, 1825, Hall & Erben (Peter Erben); about 1840, Hall & Labagh.

Hall, William (1820-50), musical instrument maker, Wooster, near Prince.

In 1821, Firth & Hall (see John Firth, 1815); in 1838, Firth, Hall & Pond, music store, 1 Franklin square; in 1850, Wm. Hall & Son, 10 White.

Hatton, Paul (1820-28), musical instrument maker, 18 Vanderwater.

Newberry, George I., pianos, &c., 132 Pearl and 68 Maiden lane.

Thomas, Daniel (1820-28) (see Ryder & Co., 1819), pianoforte maker, 15 Barclay.

In 1827, in business by himself at 87 Warren.

Thurston, Joshua (1820-50), pianoforte maker, Chatham, corner Duane.

Thurston, Peter K., pianoforte maker, 56 Sullivan.

1822-23.—Dubois & Stodart (William Stodart, 1822-50) (see William Dubois, 1817), music store, 156 Broadway.

Ferris & Giffin (see Simon M. Giffin, 1818), musical instrument makers, 154 Fulton.

In 1849, Richard M. Ferris, organ maker, 29 Bowery.

Firth & Hall (1821-33) (see John Firth, 1815, and William Hall, 1820), music store, 365 Pearl.

Huble, John (1821-33), organ builder, Hester, near Orange.

Jacobus & Whiting (1822-24), pianoforte makers, 39 Chapel.

Jacobus drops out of sight after 1823. Luther Whiting continues to 1837.

Mundy, Edward N. (1822-34), piano maker, 74 Reade.

In 1821 Mundy was a cabinet maker in Arden street, near Herring. In 1825-26, Robb & Mundy (E. T. Robb), 154 Fulton. In 1833-34, Mundy & Pethick (John Pethick), piano makers, 234 Bleeker.

Peak & Burns, organ builders, 98 Leonard.

David Peak was also a cabinet maker in 1821.

Pirson, Alex., pianoforte maker, 26 Church.

In 1827-28 there was an Alex. T. Pirson, teacher of the pianoforte, who possibly was the same person. In 1829-30 James Pirson appears as pianoforte maker at 19½ Hudson.

1824-25.—Davis Morgan (1825-30) (see Gibson & Davis, 1825), pianoforte maker, 62 Barclay.

Gibson, Thomas (1825-26) (see Gibson & Davis, 1825), pianoforte maker, 61 Barclay.

Hall & Erben (1824-33) (see Thomas Hall, 1820), organ builders, 33 Mott.

Possibly Peter Erben, music teacher, 103 Pump.

1824-25.—Jollie, Edward, Jr. (1824-30), musical instrument maker, Amos, near Washington.

In 1849-50 Edward and Allen R. Jollie, 83 Duane.

King, Peter (1824-26), musical instrument maker, King near McDougal.

Munns, Robert and William (1824-33), piano makers, Third avenue.

In 1833-34 William Munns had disappeared, and Robert Munns had formed the firm of Munns, Clark & Co.

Swindells, James (1824-26), music store, 328 Broadway.

1825-26.—Haas & Co., John (1825-30), musical clock makers, 265 William.

After 1828, Haas & Goetz, 67 Harman.

Jackson, C. & E., music store, 33½ Broadway.

Meeks, Henry S., musical instrument maker, King near McDougal.

Merrill, James F., musical instrument maker, King near McDougal.

Ricker, John J. (1825-30), music store, 187 Broadway.

Williams, Richard L., teacher of pianoforte, 103 Liberty.

Willison, John, pianoforte manufacturer, 244 Duane.

1826-27.—Erben, Henry (1826-8), organ builder, 103 Pump.

[To be Continued.]

Organ Manufacturers Threatened With a Lawsuit.

FOR some months past a young lawyer has been addressing letters to the different organ manufacturers, informing them that they were infringing a patent issued to Thomas Atkins in 1865, and at present owned by J. Greener, of Elmira, N. Y.

For all past infringements of this patent, and for the time it has to run in the future, he offers to settle and give a clear title to its use for \$200, or less if he cannot get that amount. It was the fact of this lawyer's offering the shop right for such a modest amount that first attracted the attention of a COURIER reporter to the subject.

Wishing to get at all of the facts in the case, the reporter called on the lawyer at his office. The latter received the reporter very courteously, and in answer to his query as to what this patent contained handed him a printed circular to peruse. This circular read as follows:

PATENT NO. 47,081.

Inventor: Thomas Atkins, of Cincinnati, Ohio.

Time to run—Seventeen years, from 4th of April, 1865.

Letters patent issued to Thomas Atkinson 4th April, 1865.

Assignment of this patent to Eliason, Greener & Co., of Elmira, New York.

"For value received this 5th day of May, 1866, from Eliason, Greener & Co., I hereby assign, transfer and set over to said Eliason, Greener & Co. all my right, title and interest in and to the foot or knee pedal patent herein granted, together with all my rights and privileges secured to me by the within letters patent." THOMAS ATKINS.

"Witnesses: S. J. HARRIS and JAC. B. DANIELS."

Recorded June 30, 1866, in Liber No. 8, page 30, of Transfers of Patents; in testimony whereof I have caused the seal of the Patent Office to be hereunto affixed. THOMAS HACLANE.

[Claim.] ACT OF PATENTS.

BE IT KNOWN, That I, Thomas Atkins, of Cincinnati, county of Hamilton, State of Ohio, have invented certain new and useful improvements in "Cabinet Organs or Harmoniums," and I hereby declare the following to be a full, fair and exact description of the construction and operation of the same, reference being had to accompanying drawings

The nature of my invention consists in opening and closing the stops of an organ harmonium or single wind instrument, by a foot or knee pedal without requiring the lifting of the hands from the keys.

To enable others skilled in the art to make and use my invention, I will proceed to describe the same with reference to drawings annexed to the letters patents.

"A" represents cabinet organ or harmonium without bellows, which are not necessary to the full understanding of my invention; I would, however, remark that I propose to use what is known as "exhaustion bellows," which is common in wind instruments of this kind.

"B" is common melodeon swell, which is never air tight, and which is raised by the pedal "C," which through the connecting levers "D" and "E," raises bar or lifting piece, "F," over which a projecting piece, "a," on this swell, "B," extends; and when the pressure on the pedal is removed, the lifting bar, "F," descends, aided, if necessary, by spring, "b," and the swell descends with it to its former position.

Underneath the swell "B" there is air tight stop or swell, "c," and in front of the instrument a similar stop or swell, "d," both or either of which may be opened or closed by the pedal, "C," as follows. Near the centre of the instrument, and just above the keys, are two knobs or slides, "e, f," the one "e" connected by arms or links to a sliding arm, "g," on the swell "c," which arm, when shot out, as by red lines in fig. 2, extends over the swell lifting piece or bar "F," so that when the pedal is operated, the swell "c" will also be operated by it. The other knob or slide, "f," is connected to its swell "d," by a series of arms and links, to a sliding arm, "h," on said swell, to its swell "d," so that when the knob or slide "f" is drawn out, its several connected parts will assume the positions shown in red lines in fig. 2, and shoot out the sliding arm "h" over the lifting piece "F," so that as said lifting piece is raised by the pedal "C," or lowered by removing the weight from the pedal, so will the stop or swell "d" be likewise raised or lowered, as the case may be. But it may sometimes be necessary that swells "c" and "d" be raised and held up so as not to be influenced by the pedal or its lifting bar "F," whilst the common melodeon swell may be continued to be operated by it at all times for this purpose.

I arrange as follows: At each end of keyboard there are draw stops, "G H," connected to the swells "C" and "d," and which when drawn out raise up their respective swells out of reach of the pedal or its lifting piece "F," while the common swell "B" remains in action with it.

The draw stops "G H" have inclined planes, "i," underneath them, which act against other inclined planes, "j," on the pivoted pieces, "I J," underneath them, and these pieces, "I J," when pressed down by drawing out the stops "G H," come on curved arms, "n," on the swells respectively, and hold them up.

Thus all the stops or swells may be raised or lowered by the pedal "C" without taking the hands from the keys, or a part of them, or a part may remain down or up at the will of the player. The air-tight stop "c" may be raised to greater or less extent by drawing out its stop "G" less or more, and when a small amount of air is admitted through it to the reeds, a very soft, sweet and distant-like tone is produced, hitherto unknown on this instrument.

When the instrument is to be used with its full tone, the draw stops "e f" are drawn out, so as to shoot the slides across the pedal lifting piece, so as to bring all the stops into use at pleasure, or to shut them off. In ordinary instruments of this kind, the performer must take his hands from the keys to remove the draw stops "G H," whereas by my arrangement, he need but only raise his foot or toe from the pedal to stop the music.

When the centre slide stops, "e f" are drawn out, the performer may select any draw stop he wishes to use or play upon, and by the use of the pedal, add as many stops as are on the instrument, with a gradual "crescendo or diminuendo," which gives a very fine musical effect.

In the drawing I have represented an instrument with two sets of reeds only, and have represented two draw stops only, one at each end "G H," but I do not confine myself to the number, as more or less may be used and controlled by the pedal "C," or by a similar one otherwise placed; and instead of a foot pedal it may be a knee pedal.

Having thus fully explained the nature, object and purpose of my invention, what I claim as new and desire to have secured by letters patent is:

So arranging the stops and swells of an organ or harmonium, with regard to a common lifting piece or bar, "F," operated by a foot or knee pedal, as that they may all, or any one or two, or more of them, be opened or closed by said pedal, without raising the hands from the keys, as substantially herein described. THOMAS ATKINS.

Witnesses: SAM. C. MCCORMICK, JACOB KIMBEL, Jr.

"I see that the patent is dated in 1865," said the reporter.

"How is it you have not been selling shop rights before?"

"We had no right to sell them up to three years ago."

"That is, prior to 1877," suggested the reporter.

"Yes, exactly. Prior to 1877 Mr. Needham controlled the patent—that is, he had the privilege of purchasing it."

"And you had no right to sell it until he decided whether he would purchase it or not?"

"Exactly."

"How is it that you make the price so low?"

"There is a question whether the patent would hold water on account of claims that some manufacturers make of prior use, and so we thought it better to settle for a moderate amount with the various manufacturers than to have a lawsuit about it. However, we shall make a test case in the spring."

"Do you expect to be successful?"

"We cannot tell. Mr. Greener did not care to spend any money litigating the suit; so I proposed this manner of raising it."

"How many manufacturers have already paid?"

"Seven."

"The attorney then gave the reporter the names of those who had paid."

"I see by your list that most of the largest manufacturers have refused to settle."

"Yes; but I am in correspondence with some of them, who, I think, will settle soon."

The reporter next visited Mr. Needham, and said:

"I have called to make some inquiries with regard to the Greener patent, which I am informed you have been using for a number of years."

"Yes," said Mr. Needham; "I made a contract with Eliason, Greener & Co. for the use of it in 1866."

"For which, I am informed, you paid him the sum of \$2,000."

"I believe that was the amount."

"Would you object to showing me the contract?"

"Not in the least."

Mr. Needham then produced the contract, which read as follows:

NEEDHAM'S CONTRACT.

MEMORANDUM OF AGREEMENT made this fifth day of June, 1866, by and between Eliason, Greener & Co., of Elmira, Chemung County, State of New York, of the first part, and Carhart & Needham, of the city of New York, of the second part.

Whereas the parties of the first part are the sole owners of certain letters patent, granted to Thomas Atkins, of Cincinnati, Ohio, for improvements in cabinet organs or harmoniums, and bearing date April 4, 1865, and No. 47,081; and whereas the parties of the second part are desirous of obtaining an interest in said letters patent.

Witnesseth, that the parties of the first part, for the sum of one dollar, lawful money, to them in hand paid by the parties of the second part, the receipt whereof is hereby acknowledged, do hereby agree to assign to the parties of the second part, all their right, title and interest to and in said patent in and for the city of New York, together with the privilege of selling instruments, with the said patent applied, at any place in the United States; and also, the right to apply said patent to any instrument heretofore manufactured by the parties of the second part, wherever they may be found.

It is further agreed by the parties of the first part, that they will sustain and defend said patent from all infringements, at their own cost, and that they will not allow or permit any person or persons to use said patent until after the first day of July, 1867.

It is further agreed by the parties of the first part, that the parties of the second part are to have the refusal and privilege, or first chance, to take the whole, or any part, of said patent, at any price offered, after the said first day of July, 1867.

</

Greener came here to see me several years ago, told me that he had a patent which we were infringing, and wanted me to purchase a shop right of him. I took a copy of the patent and sent it on to the factory, where we had a meeting which we call a council meeting, that is, a meeting composed of the heads of the different departments of the factory, men who have worked at organ building for the past twenty-six years, together with our inventors and lawyers. After examining the patent thoroughly, they all came to the same conclusion, that the patent was worthless, we having used practically the same thing in our own factory for at least three years prior to the date of the patent. Consequently we refused it. Mr. Greener then threatened us with a lawsuit, and we told him to proceed with it whenever he was ready. That is the last we have heard from him with regard to the suit."

"Then you think there is nothing in this patent?"

"No. He may frighten some of the smaller manufacturers, but the large ones care nothing for his threats."

"You do not think he could win his case if it was brought up for trial?"

"No, of course he couldn't. I could bring forward organs which we built ourselves prior to the date of his patent, which would disprove it, and there were other manufacturers who manufactured them before we did."

The reporter next called on Mr. Peloubet, who, when asked about the patent, said:

"Mr. Greener used to come in here and bother me a great deal about his patent, till finally I told him it was no use wasting any more time or words over the matter; that I did not consider that he had any just claim on the grand organ swell I was using, and I refused to make any arrangement with him about it, and if that was not satisfactory he could go to law about it and we would settle it in the courts. That is the last I have seen or heard from Greener."

"What do you think of the patent?"

"I think it ridiculous. Greener is one of those patent sharks who imagines his patent covers everything. From the way he talks you would think that his patent covered the entire organ instead of a mechanism for operating a portion of it. He is one of those men who think that a patent ought to cover the fabric itself, instead of a certain kind of machinery for the manufacture of the cloth, and forgets that any machine which is differently constructed and makes the same kind of fabric is just as patentable as his."

"Then you don't propose to pay any royalty for the use of this valuable patent?"

"Well, not if we know it. If they want anything here they know where to find us."

Chicago Trade Notes.

[CORRESPONDENCE OF THE COURIER.]

WESTERN OFFICE LOCKWOOD PRESS, NO. 8 LAKESIDE BUILDINGS,
CHICAGO, Ill., February 21, 1881.

THE piano war is still raging here, but the two beligerent firms have subsided into a simple liberal advertisement of their respective instruments. Yesterday a third firm, Root & Sons, situated between the other two, on State street, made a flank movement on both parties by publishing autographs of commendation to the Weber piano from more than half of Her Majesty's Opera Company. A pleasant little compliment was paid by Mr. Lyon, of Lyon & Healy, on Saturday, to the visiting military, the Charlestown Cadets and the Boston Lancers. Mr. Lyon ordered out his fine band, in full uniform, to meet the visitors and escort them from the train. The display and music were striking, and Mr. Lyon received much well deserved praise. The two companies left for New Orleans late in the evening, to take part in the Mardi Gras Festival, on a special train of six Pullman cars, tendered them by the Illinois Central Railroad. Mason & Hamlin, of Wabash avenue, report a large and steady sale of cabinet organs, at an average of about \$125 each. The late designs are very attractive. Mr. Newell, of the Chicago Music Company, is so "rushed" with business that he can scarcely find time to announce the fact. The store is constantly crowded. The following notice is clipped from a daily: "RICHMOND, Ind., February 16.—Richard Jackson, secretary and treasurer of the Chase Piano Company, died at his home, on Linden Hill, this morning. His death was the result of a strange case of blood poisoning, which he firmly believed was caused by accidentally crushing a potato bug in his hand last spring and touching the inside of his ear with it. The ear immediately gathered, and deep seated abscesses followed, which baffled the skill of the best physicians. He suffered terribly for about a year, losing nearly a hundred pounds of flesh meanwhile. Recently the poison began to spread through his system, and this morning it reached his heart, causing death. He was one of the most prosperous business men in the city." G. B. H.

WESTERN OFFICE LOCKWOOD PRESS, NO. 8 LAKESIDE BUILDINGS,
CHICAGO, Ill., February 25, 1881.

THE blockaded state of the country, east as well as west of this city, has materially affected most of our dealers. Especially has this been the case with the piano and organ men, though Lyon & Healy report that they are rushed as much as ever. Not one Steinway grand is left in their establishment, and the small "A grinds" are nearly all sold.

The piano war smoulders, though copies of the Tribune are still floating about with Pelton, Pomeroy & Cross's an-

nouncement that "Our chick is still on top," greeting the reader in the first column of the paper. As to the merits of the case, I do not attempt to judge, though broad assertions, backed by sworn affidavits, are published by this firm. Lyon & Healy advertise, but reply to Pomeroy & Cross by silence only.

Mr. Thomson, of Howard Foote & Co., reports that the sale of automatic musical devices of all kinds is rapidly increasing. He thinks that the professional world does not fully appreciate the position of these instruments as an important factor in popular musical culture.

The Chicago Music Company have some new music, much of which is very good. There are three characteristic songs by Heimendahl, to words of Hoffmann von Fallersleben in German and English; a very pretty romanza, "Mio Amor," English and Italian words, by Edward Holst, a native composer who is steadily gaining ground; "Love in Spring" is a nice bit of sentiment, by Dr. Pratt, of Chicago, and "Mother's Birthplace," by Otis H. Carter. Among the instrumental pieces are a concert polka, "Esperanza," by Mr. Sherwood; mazurka, "Souvenir de Montmorenci," and a graceful waltz, "Sprite of the Spray," by the same composer. Edouard Holst has two pieces that should become popular, a "Potpourri," from Gill's "Rival Cantilenes," and a grand concert waltz, "Ilma," for four hands. A dashing four-hand galop, "Presto—Change," by Schleiffarth, and a brilliant waltz, "Florence," by Emil Liebling, complete the list. The publishers also promise shortly, by the same author, his "seventeenth op.," entitled "Le Feu Follet."

S. Brainerd's Sons have just brought out a new edition of their well known "Method for the Piano," revised and improved. The work is so thoroughly remodeled as to be almost a new one, and the addition of a short, comprehensive treatise on harmony and thorough bass will give it a fresh value. The internal arrangement is choice, and the publishers already report large sales. Fresh from the same house is vol. viii. of Brainerd's Musical Library, "Opera at Home." It contains potpourris, by popular composers, from the following operas: "Boccaccio," "Fatinitza," "Mephistophele," "Pirates of Penzance," "Pinafore," "Chimes of Normandy," "Carmen," "Mignon," "See Kadet," "Mme. Favart," "La Marjolaine," "La Belle Hélène," "La Grande Duchesse," "Girofle-Girofle," "La Jolie Parfumeuse," and "Martha." It is nicely printed and tastefully bound in cloth. The publishers expect to do well with it, as the operas are mostly new and popular, and these arrangements are not very difficult.

G. B. H.

The Piano War in Montreal.

[CORRESPONDENCE OF THE COURIER.]

MONTRÉAL, CAN., February 26, 1881.

THE rivalry, of which I wrote in my last letter, has led to open war, in the newspapers, at least between the agents of Weber and the Decker Brothers, of New York. It began the morning after Carreno gave a piano recital at the New York rooms, by De Zouche & Co., agents of the Deckers, who, in a note in the *Herald*, stated that a man who had listened to the recital and found out the imperfections of the Weber "Baby" Grand went across the road and purchased a Decker piano, and since then letters have appeared in the papers almost daily from friends of the respective piano makers, and on the 24th some person "up" in the dictionary found the meaning of Weber, "to weave," and Decker, "to deck," "to adorn," etc. But this seems to be only one mode of advertising—keeping the names before the public.

C. W. Lindsey, agent for the Pease pianos and New England organs, reports that sales of the upright styles of the Pease pianos are very good.

F. J. B.

A British Opinion of Copyright.

A CHANCE now arises that at length a measure of international copyright will be agreed upon between England and the United States. Proposals have been received from the American government, and have been cordially responded to by the British administration, and it is hoped that, if not during this, at any rate by next session, the affair will be arranged. At present the proposal is briefly that British musical and other copyrights shall be protected in the United States (and, of course, *vice versa*), with the restriction that the actual article must be produced in the States, that is to say, it must be printed in America. Little objection need be advanced to this proposal, for the cost of printing is too inconsiderable to be worthy of notice. Plates of engraved music or papiermaché stereotypes of printed music may, after the act is passed, be sent over to America, and the mere printing is a trifling unworthy of regard.

The advantage this will be to the music trades cannot too strongly be insisted upon. At present the copyright songs and other important European works are absolutely free to Americans, and they are sold in the United States for a few pence or are published for nothing in the musical newspapers. When once these things are copyrighted they will command in America a large and steady sale at a small but remunerative price. To the large publishing houses the American copyright would be especially valuable.—*London and Provincial Music Trades Review*.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended February 28, 1881:

| TO WHERE EXPORTED. | ORGANS. | | PIANOPIRES. | | MUS. INSTS. | |
|---------------------------|---------|---------|-------------|---------|-------------|--------|
| | No. | Value. | No. | Value. | Cases. | Value. |
| Hamburg..... | 11 | \$489 | ... | ... | ... | ... |
| Bremen..... | 9 | 860 | ... | ... | ... | ... |
| Liverpool..... | 13 | 601 | ... | ... | ... | ... |
| Bristol..... | 1 | 85 | ... | ... | ... | ... |
| Glasgow..... | 1 | 125 | ... | ... | ... | ... |
| Brit. Poss in Africa..... | 8 | 846 | ... | ... | ... | ... |
| U. S. of Colombia..... | 3 | 190 | ... | ... | ... | ... |
| Mexico..... | ... | ... | 1 | \$700 | ... | ... |
| Brazil..... | ... | ... | 4 | 1,575 | ... | ... |
| Havre..... | ... | ... | *1 | 50 | ... | ... |
| Totals..... | 46 | \$3,286 | 6 | \$3,325 | ... | ... |

* Orguinettes.

NEW YORK IMPORTS FOR THE WEEK ENDED FEB. 28.
Musical instruments, 51 cases..... value. \$4,553

BOSTON EXPORTS FOR THE WEEK ENDED FEB. 28, 1881.

| TO WHERE EXPORTED. | ORGANS. | | ORGUINETTES. | | MUS. INSTS. | |
|--------------------|---------|---------|--------------|--------|-------------|--------|
| | No. | Value. | No. | Value. | Cases. | Value. |
| England..... | 23 | \$1,850 | 120 | \$220 | ... | ... |
| Totals..... | 23 | \$1,850 | 120 | \$220 | ... | ... |

BOSTON IMPORTS FOR THE WEEK ENDED FEB. 28.
Musical instruments..... value. \$141

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 237,980. Case for Musical Instruments.—William W. Hyde, New Haven, Conn.

No. 238,102. Mechanical Musical Instrument.—Azro Fowler, New York, N. Y.

No. 238,138. Mechanical Musical Instrument.—Mason J. Matthews, Boston, Mass. (Jane Matthews, New York, and James Morgan, Brooklyn, N. Y., executors of Mason J. Matthews, deceased.)

No. 238,139. Mechanical Musical Instrument.—Mason J. Matthews and George B. Kelly, Boston, Mass. (Jane Matthews, New York, and James Morgan, Brooklyn, N. Y., executors of said Mason J. Matthews, deceased.)

No. 238,145. Mechanical Musical Instrument.—Elias P. Needham and Azro Fowler, New York, N. Y.

... The *Musical Review*, London, says that the sale by auction, by Puttick & Simpson, of the residue of the stock of music plates and copyrights of Lamborn Cock, took place on January 26. The following are the principal results: The set of Modern Four-Part Songs, £264 12s. (Ashdown & Parry); Pinsuti's Minster Windows, £81 (J. Wood); Miss Lindsay's Songs for Children, £34 (J. Wood); Pinsuti's Sweet is the Wandering Breeze, £17 10s. (J. Wood); Bach's Preludes and Fugues, edited by Bennett, £41 6s. (Ashdown & Parry); Macfarren's Fête d'Hiver, £18 12s. (ditto); Golden Slumbers, £15 (B. Williams); Gavotte in D, £14 14s. (J. Wood); Westlake's Lyra Studentium, £88 5s. 6d. (Ashdown & Parry); Bennett's Symphony in G minor, £44 2s. (J. Wood); overture, Paradise and the Peri, £32 (Augener); Benedict's Undine, £151 9s. (Cramer); Cusins' Royal Wedding Serenade, £49 (Cusins); the same composer's Gideon, £86 12s. 6d. (Cusins); Masters' Rose of Salency, £31 4s. (Cramer); Smart's Fisher Maidens, £116 5s. (Ashdown & Parry); Bennett's Remember Now, £35 17s. 6d. (L. Cock); Bennett's Now, My God, let, I beseech Thee, £26 13s. (ditto). The total realized over £2,000.

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

THIS journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subscribe, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

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Advertisements for the current week must be handed in by 10 A. M. on Thursday.

All remittances for subscriptions or advertising must be made by check, draft, or money order, payable to the order of HOWARD LOCKWOOD, Publisher.

Communications on all trade matters are earnestly solicited. Address HOWARD LOCKWOOD, Publisher,
P. O. Box 3893.

74 DUANE STREET, NEW YORK.

Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MONROE, General Manager.
Philadelphia Office: No. 407 Walnut Street. JULES VIENNOT, Gen'l Manager.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

JOSEPH ALI,
Cornet,
125 Hall st., Brooklyn.

RICHARD ARNOLD,
Violin,
57 Lexington ave., N. Y. City.

A. BERNSTEIN,
Violin,
126 East 12th st., N. Y. City.

PROF. BELLOIS,
Cornet Soloist,
North's Music Store, 1308 Chestnut Street, Phila., Pa.

OSCAR COON,
Arranger of Band Music, 67 West 5th st., N. Y. City.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 124 East 47th st., N. Y. City.

T. R. DEVERELL,
Band Leader,
300 Fifteenth st., Brooklyn.

H. B. DODWORTH,
Band Leader,
5 East 14th st., N. Y. City.

P. S. GILMORE,
Band Leader,
61 West 12th st., N. Y. City.

MISS EMMA BUTLER,
With Cecilia Crisp Combination, en route.

EDWARD CHAPMAN,
Comedian,
Simmonds & Brown, 863 Broadway, N. Y. City.

JULIUS RISCH,
Violin,
34 Bond st., N. Y. City.

EDWARD LEFEBRE,
Saxophone,
908 Dean st., Brooklyn, N. Y.

ADOLPH NEUENDORFF,
Conductor,
Germania Theatre, N. Y. City.

F. LETSCHE,
Trombone,
318 East 19th st., N. Y. City.

WILLIAM ROBERTSON,
Band Master,
393 Bowery, N. Y. City.

CHARLES R. THORNE, JR.,
Union Square Theatre, N. Y. City.

ALFRED L. SIMPSON,
Musical Director, Harrison Combination,
1495 Broadway, N. Y. City.

CHAS. F. WERNIG,
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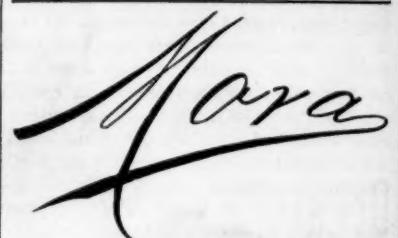
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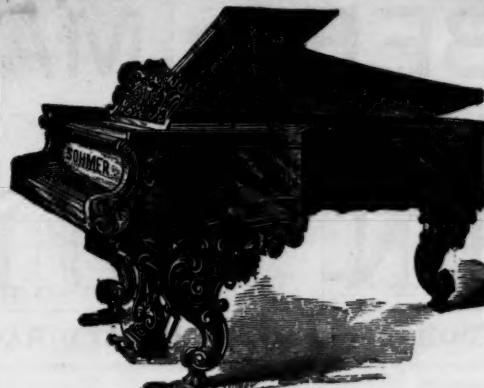
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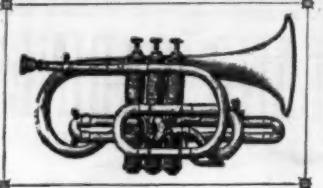
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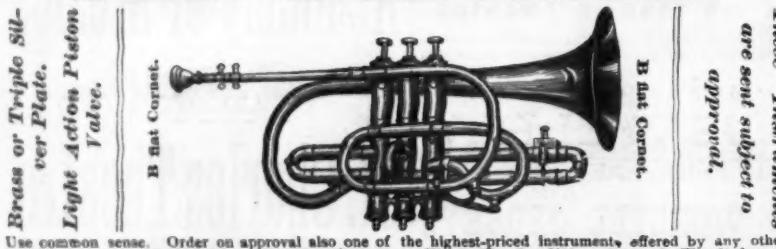
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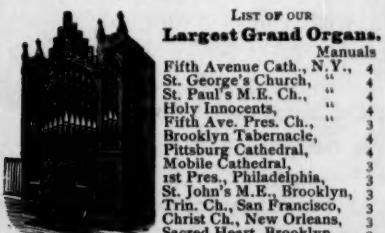
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